

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3078.

SATURDAY, OCTOBER 23, 1886.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL HISTORICAL SOCIETY.

DOMESTIC COMMERCIAL, 1886.

MONDAY, 25th October.—At 3 p.m., Exhibition of Domestic Book and other MSS. at the Public Record Office; Paper by Mr. HUBERT HALL, F.R.Hist.S.—At 8 p.m., Popular Lecture by Canon ISAAC TAYLOR, LL.D., at the Society of Arts. This Lecture will be open to the public by ticket, to be had gratis of the Honorary Secretary.

TUESDAY, 26th October.—At 3 p.m., Exhibition of Domestic MSS. at the British Museum.—At 8 p.m., in Lincoln's Inn Hall, Papers by Messrs. STUART A. MOORE, F.S.A., JAMES PARKER, M.A., and J. HORACE ROUND, M.A.

WEDNESDAY, 27th October.—At 4.30 p.m., in Lincoln's Inn Hall, Papers on Domestic Wapentakes and Land Measures, by Canon ISAAC TAYLOR, M.A. LL.D., and Mr. J. HORACE ROUND, M.A.

THURSDAY, 28th October.—At 4.30 p.m., in Lincoln's Inn Hall, Paper on the Domesday and Finance of Domesday, by Mr. J. HORACE ROUND, M.A.; and on the Materials for Re-editing Domesday Book, by Mr. WALTER DE GRAY BIRCH, F.S.A.

FRIDAY, 29th October.—At 4.30 p.m., in Lincoln's Inn Hall, Papers on Local and Topographical Subjects, by Sir HENRY BANKLY, K.C.B., Messrs. H. E. MALDEN, M.A. F.R.Hist.S., and F. E. SAWYER, F.S.A., &c.

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JOHN MURRAY, Albemarle-street.

SATURDAY, OCTOBER 23, 1886.

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LITERATURE

NOVELS OF THE WEEK.

- Sir Percival.* By J. H. Shorthouse. (Macmillan & Co.)
- Once Again.* By Mrs. Forrester. 3 vols. (Hurst & Blackett.)
- Jack and Three Jills.* By F. C. Philips. 2 vols. (Ward & Downey.)
- Lesterre Durant.* By the Author of 'Miss Molly.' 2 vols. (Blackwood & Sons.)
- Waiting for the Prince; or, a Nineteenth Century Cinderella.* By Lady Constance Howard. 3 vols. (White & Co.)

MR. SHORTHOUSE has probably been well advised to strike into a somewhat new line. 'John Inglesant,' though doubtless a remarkable book, has enjoyed, partly through accident, at least as much success as it deserved; and a second attempt on the author's part to combine a description of long bygone scenes and persons with an essay towards the solution of modern perplexities might very likely have deterred rather than attracted readers. The framework of his present story is modern enough; the hero and heroines belong to the present period—indeed, the one who narrates the story must, as the preface points out, belong to the not very near future—and the life is the life of to-day, and a highly refined variety of it. Putting aside the disproportionate amount of "word-painting," which makes the reader longing for a bit of brisk dialogue or narrative wish that fashion would allow the introduction of plans and elevations into a novel—a few of these, with perhaps a specification in an appendix, would save dozens of pages—the story, though slight, is really not uninteresting, and here and there is genuinely pathetic. But there is still too much of that "beating the bush with deep emotion, and never starting the hare," with which a greater man than Mr. Shorthouse has been charged. And there is also a fault which was noticed in 'John Inglesant,' namely, an effort after minute accuracy in detail almost equal to Father Holt's in 'Esmond,' with a want of success even more conspicuous than that of the worthy Jesuit. Thus a young man is represented as going in for the Mathematical Tripos, and knowing his place before the Christmas vacation. Whatever may be the case now—and we believe many stranger

things than this are possible—he certainly could not have done it in 1830 or thereabouts. Nor do we think that either then or at any other time a garden party in the month of April would have been very largely attended. Nor would a fashionable gentleman at that date have appeared at the same in "close-fitting hose, or tights," and with "frilled ruffles at the shirt front and wrists." Nor, again, to come down to modern times, can we imagine a clergyman in a small country town introducing Greek into his sermons. These are small things, but they indicate a certain lack of what may perhaps be called intellectual sincerity. A writer who seeks to produce his effect by extreme minuteness in details must expect to be judged by his details. Lastly, while we are on these matters, let us assure Mr. Shorthouse that the translators of the Bible do not talk about people "jeopardizing their lives unto death." It is to be hoped that no one will bring this passage to the notice of Prof. Freeman. The personages of the story all suffer from a similar cause. Without knowing much of dukes and marquises, we may safely say that they do not habitually speak of themselves as "nobles." Indeed, the whole conversation of these exalted people reminds the reader of nothing so much as the style affected by some of the "creations" of the late Mr. Henry Kingsley. A good deal is said about their fine manners; but it is difficult to avoid thinking that manners which are fine among "nobles" would be held rather rude among ordinary ladies and gentlemen. So far Mr. Shorthouse is decidedly safer in the seventeenth and eighteenth centuries. The general question how far the novel of modern life is fitted to be the vehicle of religious speculation is one which we are not prepared to discuss.

In 'Once Again' Mrs. Forrester only shows herself as like herself—and a good many other people—as can well be conceived of a lady novelist. Her new story has no features that call for special mention, unless it be that the heroine marries the same man twice over. This is the nearest approach to a *haute nouveauté*, so to speak, which she can compass. This heroine and her mother are the best, because the most consistent characters in the book; but that is not to say they are either of them pleasing or even interesting. The course of events flows on easily enough; and if the style and treatment (in spite of an insufferable slanginess) are too good of their kind to allow of any of the startling absurdities or downright errors that occur in many novels, one complains instead of the determined commonplaceness, which is positively depressing. The too familiar figure of the honest and kindly country gentleman, "with no nonsense about him," is quite as well done as need be; so is the tender-hearted "altruist and atheist," so much in vogue, who rejects "his personal God"; who cannot away with the "sickening illogicalities of professing Christians"; and who is everybody's bugbear, till it comes to be discovered by personal contact that he is better than any one else, and the gentlest of all created creatures, not excepting the country gentleman himself. There is also a lonely and lovely "magnetic lady" (and wife), who ranges the earth unaccompanied and uncomprehended,

and writes "passionate" verse which is condemned by a cold, hard world, though it springs "entirely from the imagination," not the experience. To her little volumes she can bear no sort of allusion; yet does she ever challenge her acquaintance to disapprove of them till (to the reader's relief) she finally "calls them all in" and burns them before wedding the innocent country gentleman. Still, for a book of the sort, 'Once Again' is not without good points: it is seldom highflown, it is never particularly cynical; and if it runs to dissection of character rather than anything else, it does not require to be taken too seriously. These are negative merits, perhaps, but they have their value.

Difficult as it may be to say in what vulgarity exactly consists, it is never hard to recognize vulgarity when it is before our eyes, and the author of 'Jack and Three Jills' may be congratulated on his extraordinary success in depicting it. Unfortunately Mr. Philips appears to be unconscious of his own success, and exhibits rather for admiration than condemnation some of the most hopelessly vulgar characters ever introduced into fiction. It is hard to say with what object his book could have been written save as a glorification of purely selfish animalism. The hero of the story is simply a healthy animal who, if he is on the one hand, as he boasts himself to be, without any vices, is also without any of the finer feelings that may constitute a virtue, and who combines in the happiest degree selfishness, a good digestion, and an almost entire absence of those qualities that go towards making a gentleman. Such as he is, in the author's hands he marches from success to success for the apparently all-sufficient reason that he eats well and sleeps well. Of the plot it would be hard to say anything, for it hardly exists, and as compared with the author's previous work the book is distinctly disappointing; for while on the one hand there is less of the life and interest that mere animal spirits will impart to even an inferior story, on the other the mannerisms and many faults of Mr. Philips's style are far more marked. A little knowledge is never so dangerous a thing as in the use of French words and hackneyed quotations. When Calverley's witty Latin paraphrase of "billiard-table" appears in the form "virides sed non e gramine mens," it is charitable to suppose that a misprint has disposed of the final syllable; but when the author quotes French in the way he does it is impossible to account for his blunders in the same way. Elsewhere borrowing a simile from tennis, he talks of "chase number one," a chase which tennis players will hardly recognize. It is also worthy of notice that he makes a well-educated and accomplished American heiress talk in a way that would sound grotesque even in the mouth of the stage American of a third-rate theatre.

There is much interest in the character of Lesterre Durant, a woman who, though capable of much attachment, is, or fancies she is, too reticent to attract the love of others. Her mode of fullest expression is music, and that can never affect the mass of people in an individual sense. But Lesterre, in spite of her reserve, not only suc-

ceeds in winning the love of her own family (including an excellent youth who, as youths will, falls in love with his adopted sister, though she is much his senior), but the ardent, though slowly developed passion of Gervase Aylmer, a saturnine man with a history, who is debarred by circumstances from marrying her until the very last chapter. Audrey Rivaz, an eccentric young person who covers a good deal of susceptibility under an affectation of cynicism and high spirits, makes a good contrast to Lesterre. The faults of the book are the too obvious effort to make the dialogue sparkling, which causes the narrative to labour, and a want of distinctness which often prevents the reader from understanding which is the interlocutor responsible for this or that portion of the unceasing talk. Gervase can generally be recognized by his concise, oracular manner, and his habit of "glowering," to use a Scotticism, and "pacing back and forth," to use a phrase adopted by our author from America. There are sometimes tolerably smart things in the dialogue, e.g.:

"'And,' went on Audrey, 'men love their second wives and women their first husbands, so—' 'What a startling theory!' said Mr. Aylmer, looking at the girl. 'Do explain to us, why?' 'Is there a why? I suppose a man is fond of whatever is near him,' she answered lightly. 'Oh, I see—and a woman of what she has not got—naturally.'"

There are several slips of one kind or another. A man does not speak to a woman of her being introduced to him. "I asked him to introduce you," says Mr. Ireton to Miss Lesterre. "The musician and those of the little thoughtful child" is probably a printer's error. In spite, however, of a certain amount of obscurity and laboriousness there is some substance in the book.

'Waiting for the Prince' is entertaining by virtue of its absurdity, and readers who are familiar with Mr. Bret Harte's famous parodies will here recognize a sensation novel not "condensed," but expanded through three volumes, without ever once quitting the regions of "pathos and bathos delightful to see." Guy Segrave, the sculptor, is a unique creation, and never fails to rivet the reader's attention, whether "laying" at full length on a tiger-skin rug, singing in chorus by himself, shaking with sobs, or bestowing countless kisses upon the beautiful Loveday Romilly, whose height, we are carefully informed, was 5 ft. 9 in., and in whose favourite song there occurs an allusion to the "screeching" of the "brave fir-trees." But Viva Lonsdale was even more divinely tall—by one inch. And then there was the fascinating Mrs. Kingsclere, in whose drawing-room were "countless" silver bowls, a profusion which reminds us of a passage in another work of this stamp, describing how a visitor was admitted by "some butlers." A special feature in Lady Constance Howard's novel is a certain stable-clock which possessed the power of striking twelve in sets of three strokes, so as to enable long conversations to occur between each set. But the fact is the novel is remarkable in several ways: remarkable for the author's habit of eking out conversation by scraps of misquoted poetry, atrocious French, or pages from the cookery book; remarkable for its strange mixture of piety and indelicacy; and

remarkable for inverted commas. Herrick, tea, heart's desire, Cupid, wife and mother, heaven on earth, Tower of Babel, peace, love, Morpheus, J. Middleton, are all encircled in this way, while deer and mother are each spelt with a capital letter. Aphorisms abound, as, for example, "Ordinary circulation and very keen emotion do not exist together." Lastly there remains to be mentioned the novel method of advertisement adopted by the author on p. 159, vol. i., where to the heading in verse of chap. viii. is appended a foot-note: "Set to music in 'June Memories Valse,' by Lady Constance Howard."

Old Church Life in Scotland. Second Series. By Andrew Edgar, D.D. (Gardner.)

THE minister of Mauchline has published another series of lectures on kirk session and presbytery records, which, dealing with matters of varying interest, are almost too voluminous for the reader to be able to seize the salient points. The author seems scarcely to grasp the numerous details at his command sufficiently to enable him to condense his narrative. In consequence of this defect, the book is one to dive into at random and not to read through.

The chapter on "Provision for the Poor in Olden Time" contains curious matter. Although assessments by local justices and commissioners of supply were authorized as early as 1579, the "stent" never seems to have been popular, and down to quite recent times the main provision for the Scottish poor was organized by the kirk session of the parish. The plate full of coppers which one still sees at the church doors was of old the principal source of poor relief, and was not utterly inadequate in days when four shillings was supposed to keep an old woman in food and fire for the winter, and a stallion sold for 5*l.* 5*s.* was a wonder which people went miles to behold.

Besides this contribution, which seems to have been most rigorously exacted, elders being sometimes sent to hunt up those who had absented themselves from sermon, various fines and dues (such as that paid by Burns for "absolution," and others which those who would be fashionable were willing to give for private baptisms and marriages, or for shortening the time for the proclamation of banns), the bell-penny (though this has been held to be legally appropriated to the fabric of the kirk), and the hiring out of mort-cloths, were all made available. "Mortifications," or endowments, too, were early administered by kirk sessions, which were themselves sometimes the owners of stock and occasionally of land. Pensioners of the parish had often to assign their means to the session as a condition precedent to obtaining relief, and in other cases their effects were sold to recoup the parish outlay. Thus, in 1740,

"it is recorded that the session having taken on themselves the burden of supporting Jean Mackie, who had departed this life about the beginning of June, and having considered that 'none that belonged to her would own her whilst alive nor burie her when dead, they thought proper to petition the Balye of Regality for a warrant to roup her household plenishing and body-cloths in order to defray their charges.' And it is added in an apparent tone of satisfac-

tion that the session's petition was granted, and that the goods of the said Jean Mackie were *faithfullie* roused."

There is a good deal of human nature about these records. As the author well remarks,

"there is a want of that unadjectived baldness which is characteristic of modern officialism. In 1672 a collection was made in Galston on behalf of a poor man 'trysted with a sad dispensation of fyr.' The same year a donation was sent to 'an old godly sick man in Sorn.' A less sympathetic entry, however, appears the year after in the following terms, 'to a Paislay body called Findlay.'"

On the whole the ecclesiastical authorities seem to have done their best to make up for what the poor lost by the suppression of the monasteries, though their means must occasionally have been most inadequate, as is seen by the system of licensing parish beggars, who possessed within their own districts the privilege which the king's blue-gowns enjoyed over the whole country.

A chapter on education could not be omitted from any book dealing with church matters in Scotland. Before the Reformation it would seem there were grammar schools in every town of importance as well as "lecture schools" for the vernacular, but of course education was much stimulated by that event. Schoolmasters are included among the "clergy" in the Second Book of Discipline, and it was thought might be provided for out of the teinds. The Presbyterian Church at once asserted their monopoly of teaching. In 1565 they petitioned the queen to this effect; and

"sixty years later, 1616, when the Church was under Episcopal government, the General Assembly being informed that 'certain women take upon them to bring up the youth in reading, sewing, and others exercises in schools, under pretext and colour quhereof trafficking Papists, Jesuites, and Seminarie priests has their appoyntit time of meeting, at the quhilk time they catechise and pervert the youth in their growing and tender age—statute and ordainit that it shall not be leisume to quhatsoever persone or persones to hold any schools for the teaching of youth, except, first they have the approbation of the bishop of the diocie, and be tryit be the ministers of the Presbytery quhere they dwell, and have their approbation to the effect foresaid.'"

This was no doubt politically a wise precaution, and certainly the parish schools under kirk supervision amply fulfilled the purposes of their time, and fostered the Northern genius. Dr. Edgar mentions with natural satisfaction that the first Lord Stair owed his early teaching to the parish school of Mauchline. The stipends of schoolmasters depended upon the same precarious sources as the relief of the poor, the money being provided by the kirk session. In 1633 Parliament made the first provision for educational funds, but it was not till 1696 that a regular assessment was finally established, and the system took the shape it retained down to the ousting of ecclesiastical authority in 1873.

It is pointed out that, notwithstanding the duty imposed by legislation on the heritors by the act of 1646, fees continued to be paid during what the author calls the second period of educational history. Gifts were presented by the scholars at Candlemas:—

"When a half-crown was laid on the table, the dominie shouted *vivat*, when a whole crown was

produced, he cried *floreat bis*, and when gold was tendered, he gave vent to his delighted feelings in a jubilant exclamation of *gloriat*."

when his feelings must have been too much for his grammar. A worse method of recruiting the finances was the cockfight on Fasten-e'en:—

"The school-room was turned into a cockpit, and every boy that owned a game cock brought his bird to the school to compete for honours in bloody and deadly combat. The owners of the cocks paid the schoolmaster a small sum in name of entry money, and those who did not provide a combatant had to pay an extra sum for admission to the spectacle."

The dominie got the carcasses and fugitives. "Daddy Auld" put down this practice at Mauchline. It is notable that Sunday schools were in their inception looked upon with great distrust by some of the presbyteries. This was very much because they were in the hands of seceders.

Dr. Edgar's notes upon the subjects of baptism, marriage, and burial, and the biographical account of the ministers of Mauchline, are as interesting as the earlier chapters. People who have not a lawyer's acquaintance with the subject will find much that is new to them in the matter of marriage. Our author makes it abundantly clear that both marriage and baptism in the face of the church is the old law ecclesiastical. The system of "consignment," a deposit of funds with the kirk session on entering into an engagement, which was forfeited in case of breach of promise or of scandal arising within a certain period after the wedding, seems to have been a prolific source of income; while "absolutions from fornication" at Kilmarnock realized between September, 1754, and October, 1756, the respectable sum of 115*l.* 16*s.* Scots. In 1571 the General Assembly showed an inclination to take up the question of divorce, but the project fortunately fell through. Lykewakes were "specially discharged" by that body in 1645, and the act anent lykewakes was revived in 1701; but there is no doubt that in Aberdeenshire and the North the old Catholic custom survived this legislation. In this matter we do not reckon the Highlands, which, indeed, do not come at all within the purview of the author.

Among the more or less interesting details of the ministers of Mauchline is a defence of Dr. Auld, who seems to have been harshly used by Burns. So far from a hypocrite, he seems to have been a genuinely religious man, with more tenderness mingling with his Puritanism than modern critics would allow to be probable. He wrote a statistical account of his parish, from which our author has drawn much information, though Dr. Auld's zeal for the Covenant led him into a wild statement (not wilder, though, than much to be found in Wodrow) about the skirmish at Mauchline Moor in 1648. He abolished cock-fighting, as we have seen, and seems to have been an estimable man.

Among these notes, of course, we have many on the matter of discipline. The following appears (1635) in the session records of Galston:—

"W. Meikle, wha, at the meeting of the brethren aforesaid, was committed to waird in the tolbuith of Ayr, for his irreverent misbehaviour to the Presbytery, and objecting to his minister the filthy fact of *simony*—was ordered to repair to his paroch kirk, and in sackcloth,

bair-futed, and bair-legged, to put himself into the penitent place all the tyme of the sermon; and, before his entering to pay 20*l.*, to be bestowed in pious uses by the minister and session of Galston."

We can certainly recommend Dr. Edgar's excellent notes to the curious in Scottish national life.

Letters on Sport in Eastern Bengal. By Frank B. Simpson, Bengal Civil Service, retired. (R. H. Porter.)

This fine work consists of a series of sixty-one letters, intended to convey all the information concerning the shooting and killing of large and small game that is likely to be useful to a young Englishman settled in Bengal. The book is quite a cyclopædia of its kind. There is little hearsay information and no padding. Everything, with a few necessary exceptions, is the outcome of practical experience. For thirty years, and till within comparatively a short time ago, Mr. Simpson followed with the utmost enthusiasm every kind of bird and beast, from snipe to tigers, he could find or hear of; and some of his adventures are quite sporting romances.

What exceptional opportunities Mr. Simpson enjoyed may be guessed from his book; indeed, he tells us that every day—and the days were many—that he could spare from his duties was devoted to his favourite pastimes of shooting and hunting; he also tells us that his large salary (over 4,000*l.* a year for some years) enabled him to hunt and shoot on well-nigh a royal scale, and consequently a very successful one. Snipe shooting is a favourite sport in India, and is within the reach of the lightest purse. The author says that in his day the snipe shooting at Tippera was at its very best, and that he and his superior, the magistrate of the district, used often to kill eighty couple of snipe between daybreak and 10.30 A.M. Of hog hunting, or as it is more commonly called "pig sticking," the writer does not give a pleasant description, though a truthful one. Hog hunting is the chief sport of India and especially of Bengal; Anglo-Indians say scarcely any sport in the world is so exciting, and this no doubt is true. The spear must be cleverly handled, and a certain aim is required to use it fatally when the rider is racing over all sorts of ground at top speed; besides, the safety of the horse has to be looked to, for one slash of a boar's tusk will give a cut as if from an axe. Though our author has enjoyed every kind of good sport in Bengal, and all the danger and excitement incident to tiger shooting, he nevertheless holds that a chase after a tough boar is the highest diversion of all. "There is," he says,

"a rapture and delight in the pace, which must be the best your horse can go; an excitement in the struggle for first spear; a satisfaction in the combat with a plucky well-grown boar, only to be equalled by a fast forty minutes without a check, when well mounted and able to hold your own, over the splendid pastures of Market Harborough and Melton."

What an artistic "pig-sticker" Mr. Simpson is or was may be gathered from the following extract from his diary:—

"At Christmas, 1854, I could get no companion who would ride; but on the 24th of December I killed twelve large boars, and on

the 25th thirteen. This as I was single-handed was glorious sport; my arm was stiff and tired with the hard work. I was now, I may say, an accomplished handler of the spear, for I dispatched these twenty-five old fighting boars without allowing the horses to receive a single scratch."

In the chapters on tiger shooting sundry curious anecdotes of elephants are given. Some elephants are courageous in the extreme when facing tigers, and others are as cowardly, though what is real courage in an elephant Mr. Simpson cannot determine. One day, he relates, one of the staunchest among these huge beasts bolted several times from a rat, which came at it angrily squeaking, with its back up and fur standing on end.

Among the large number of tigers he has killed, Mr. Simpson never found one which exceeded eleven feet from snout to end of tail when properly measured, and the most experienced tiger-slayer of his acquaintance, a gentleman who has shot over five hundred, cannot say he ever obtained a tiger more than a few inches over eleven feet. It would seem that a tiger measuring ten feet is a very large tiger, though now and then tigers reach ten feet three inches; while a few rare and very exceptional cases are on record of tigers of from eleven to twelve feet long. Mr. Simpson warns the novice against shooting on foot, and considers it little short of madness to thus receive the attack of a tiger; for he justly observes that though a man be ever so good a shot and able to place his bullet where he pleases—though the hunter's nerves be like a machine and he may not feel pulsation increase as he sees a large tiger bounding towards him, when the only chance of saving his life is the delivery of a shot that shall be instantly fatal—still, the risk is too great. The best shots occasionally shoot more or less wide of the exact mark, and many a mortal wound may not instantaneously deprive an animal of power, for a tiger may charge on with a ball in his heart for even an hundred yards, and then strike a murderous blow with his mighty paws. Buffaloes, it may be added, are difficult to kill, and are often almost as dangerous to pursue as are tigers.

Perhaps the boldest instance of shooting on foot, the success of which was evidently more the result of good luck than good management, is to be found in a story told of a gallant old Frenchman named Deveria, who, says Mr. Simpson, had served under the great Napoleon, and was a remarkably daring and cool man. He was informed that a tiger had taken up its quarters near his house, so he went and took a look at it crouching in the grass. He returned home and cleaned his one single-barrelled rifle, fitted a bullet to it after much trimming with a penknife, and sallied forth intending to shoot at the animal from some distance; but he thought as he had only one chance he had better get closer, so he walked up to within about fifteen yards of it. The tiger never moved, and the Frenchman killed it on the spot with a ball through the brain.

The following unpleasant adventure with a leopard is worth recording. The author says:—

"I was watching for her in one direction, according to signs from the elephants, when suddenly I saw a great red thing in the air, it struck me with tremendous force on the back and left shoulder, and hurled me to the ground with extreme violence. This was the leopard, whose claws pierced into my flesh. She sat on me for an instant, looked into my face with her great green eyes; I felt her warm breath. She seized me by the left arm, dragged me into a bush, gave me a most painful shake, and then luckily left me."

How narrow an escape of losing his arm Mr. Simpson had, and how when ill, and suffering tortures from the wounds caused by the leopard, he overheard the doctors sharpening their instruments in the next room with a view to amputation, our readers must learn for themselves.

Snakes scarcely come under the head of game, yet some useful cautions and notes are given that may be of service to a novice in India. The author writes:—

"You may hear numerous stories of bites from snakes which are not fatal, disbelieve them all. The snake may not have been a venomous one, its poison may have been just expended, it may not really have bitten with its fangs or have injected the venom, there are various ways in which a snake may have apparently bitten a man, and yet have not fairly injected the poison. If the poison of a fair sized vigorous cobra has been injected into a man, that man will surely die in a very short time."

As a record of one man's sport among big and small game, extending over a period of thirty years, this book stands unrivalled; and as a guide to sportsmen visiting the plains and forests of India, and especially Bengal, it is beyond praise.

A Record of Buddhist Kingdoms: being an Account by the Chinese Monk Fā-hien of his Travels in India and Ceylon (A.D. 399-414). Translated and annotated with a Korean Recension of the Chinese Text by James Legge, LL.D. (Oxford, Clarendon Press.)

ABOUT the time of the death of St. Athanasius, Fā-hien, whose early career bore a strong resemblance to that of the Egyptian saint, was born in Wu-yang, in China. From his earliest boyhood he, like St. Athanasius, showed an unmistakable leaning towards a religious life, and when at the age of ten his uncle, his father being dead, urged him to renounce the monastic habit which he had already assumed, and return to his mother, the boy replied, "I did not quit the family in compliance with my father's desires, but because I wished to be far from the dust and vulgar ways of life. This is why I chose monkhood." His subsequent career was in strict harmony with this beginning, and soon after he had finished his novitiate he undertook the journey to India in search of complete copies of the 'Vinaya-Piṣāka,' the particulars of which are narrated in the work before us.

Fā-hien's narrative has already been translated by Abel Rémusat (1836), Prof. Beal (1869), and Mr. Herbert Giles (1877); and it is, we suppose, because fresh light has been thrown on the subject by Mr. Watters in the *China Review*, and by Prof. Rhys Davids and other Buddhist scholars, that Dr. Legge has deemed it advisable to add yet another translation. The present version

is beyond question superior to the preceding ones; but so anxious is Dr. Legge—at least so it appears to us—to cut himself adrift from his forerunners, that he is unwilling even to accept from them so much as the turn of a phrase. This is not always to the advantage of his edition, as it compels him occasionally to express by circumlocutions or artificially framed periods passages which his predecessors have rendered into well-constructed sentences. But he has had a distinct advantage over them in the co-operation he has received from Prof. Rhys Davids, whose views on the unsacrificial nature of Buddhist worship he entirely accepts. Whatever may be the position in this respect of the corrupt form of Buddhism now current in China, there can be no doubt that in Fā-hien's time sacrificial offerings were unknown; and in this connexion there is a curious passage at the end of Fā-hien's narrative, in which, as we consider, the translator has been led astray by a corruption in the Korean text which he has adopted as his standard. The passage relates to the arrival off the coast of China of the ship in which Fā-hien travelled. Being an indifferent navigator, the captain was doubtful of his whereabouts, and sent on shore to gain information on the point from the natives. His messengers, in the words of Dr. Legge, "found two hunters, whom they brought back with them, and then called on Fā-hien to act as interpreter and question them. Fā-hien first spoke assuringly to them, and then slowly and distinctly asked them, 'Who are you?' They replied, 'We are disciples of Buddha.' He then asked, 'What are you looking for among these hills?' They began to lie, and said, 'To-morrow is the fifteenth day of the seventh month. We wanted to get some peaches to present to [lit., sacrifice to] Buddha.'"

Now it happens that the character for "peach" differs very slightly from that for the verb "to take," and for some unexplained reason the Korean editor has departed from the Chinese text and has substituted "peach" for "to take." The Chinese version runs thus: "They [the hunters] forthwith lied, and said, 'To-morrow is the fifteenth day of the seventh month, and we want to catch and take something to sacrifice to Buddha.'" This was the lie they told. Fā-hien knew they lied when they talked of sacrificing to Buddha, and he thus promptly convicted them of falsehood. If, however, we were to accept the Korean recension, and understand that the men said they were looking for peaches to offer to Buddha, there would not, on the face of it, be any palpable falsehood, as such offerings were, we know, commonly made. But the Korean editor has missed the point of the incident, and has made almost as grotesque an emendation as that of the Scotch professor who, commenting on the lines,

Finds.....books in the running brooks,

Sermons in stones, and good in everything,

remarked, "There is evidently some mistake here; what Shakespeare plainly meant to say was 'Finds stones in the running brooks and sermons in books.'"

In like manner the Korean editor has thought fit to adopt a reading of a phrase in chap. xx. for which he offers no sort of authority, while another emendation of the same passage, adopted from the Ming dynasty text by Prof. Beal, has gained

confirmation by the results of recent archaeological researches on the spot. In the Sung dynasty edition of the Chinese text the first character in the expression "Yuen-loh" is doubtless corrupt, and Mr. Beal's happy adoption of the character bearing the same sound and meaning *garden* is with equal certainty to be accepted. According to his translation the sentence should run: "The great garden enclosure . . . has two gates, one opening towards the east, the other towards the north"; and this interpretation is borne out by the fact that General Cunningham has succeeded in identifying the garden enclosure and the two gates. On the other hand, the Korean editor converts *Yuen-loh* into *Yuen-koh*, and says, in the words of Dr. Legge, "To each of the great residences of the monks . . . there are two gates," &c.

But the old Chinese texts are so full of what Aristotle calls "elenchi from ambiguity," that it is often only by such collateral evidence as the above that they can be made plain. As a further instance of this we may mention that since the appearance of the present translation Dr. Burgess has published some particulars about the shrine of Sri-Sailam which throw a flood of light on the description which Fā-hien gives of the Pigeon Monastery in Dakshina. Much doubt has been thrown on this passage in the traveller's narrative. The strange shapes which the text appears to ascribe to the stories of the monastery were too fantastic to be believed in, but with the explanation now supplied by Dr. Burgess the author's meaning becomes quite plain, and we only regret that it appeared too late to give additional value to the present work.

The Literature of Local Institutions. By Geo. Laurence Gomme. (Stock.)

MR. GOMME'S 'Primitive Folk Moots' is well known to every one who cares for knowledge of our early ancestors. Though containing here and there a paragraph which it would be not unreasonable to call in question, it is a sound piece of work, which not only gives new information, but has the higher function of stimulating research. 'The Literature of Local Institutions,' though covering a wider field, is far less suggestive. The former work was an essay directing attention to a subject on which few had before thought at all; the latter is a terse and accurate compendium of knowledge on subjects which ought not to be unfamiliar to students. When the municipal corporations were reformed some fifty years ago, much loss was sustained by the Act not containing stringent clauses enforcing the preservation of records and works of art and antiquity. Mr. Gomme says that

"At Hull a motion was made that the regalia, viz., the sword of state, the mace, and cap of maintenance, should be deposited in the Museum of the Philosophical Society as objects of antiquarian interest and curiosity; but this proposal creating a fear that such a display of the 'baubles' would place them too highly in the estimation of the people, a radical councillor, who asserted that 'he would rather lock them up in a dark room, and throw the key into the Humber,' moved as an amendment that they should remain in the custody of the mayor for the time being."

The amendment was happily carried, and the corporation still retains the memorials of its former magnificence. Mr. Gomme says that among the articles of which the mayor had the custody was a sword presented to the town by Henry VIII. in 1541. So many strange and irritating things were done by the old corporations that it is not surprising that there was in many places a keen dislike for the material emblems of their former power. Public passion runs in other channels now, but we fear that greater losses may soon happen than any that resulted from the destruction of the old corporations. It seems certain that when the Irish difficulty is settled or put on one side so as to give breathing time, whatever party is in power alterations will be made in the laws relating to real property. One of these changes we may confidently believe will be the abolition of copyholds. If this be so, what is to become of the manor court rolls? Many of them are of historical value which it is hard to exaggerate. We have seen several that go back as early as the reign of Edward I., and have heard that some are in existence dating from his father's reign. They are invaluable not only for tracing pedigrees, but are the best authorities we have on the origin of surnames. Some contain wills enrolled in them, and there are scarcely any which do not supply local information of extreme value as well as furnishing words and names of brooks, fields, and other natural features which are most important to the students of races and language. If we are ever to untwist the problems connected with the origins of our village community life, the information must in great part come from these priceless records; yet it is to be feared that unless speedy action be taken no stringent clauses will be inserted in the Bill to provide for their preservation. Members of Parliament are in few cases antiquaries, and the lords of manors and their stewards are not, for the most part, aware of the treasures that are in their keeping. Some valuable records of this kind have perished within recent days, and we have a sad foreboding that when copyhold, gavelkind, and borough English shall be no more, many rolls will be sold or burnt as useless rubbish.

Mr. Gomme holds the opinion that many of our boroughs existed long before their earliest charters, which were royal confirmations of existing customs, not the creation of something quite new. This, in our opinion, does not admit of doubt. The battle now rages between those who hold them to be survivals from the time of the Roman occupation, and a strong and learned body who affirm that the evidence we have points in most cases, though not in all, to their being of Teutonic origin. We do not wish to enter into this contest at present, but we feel assured that if all corporation and manorial documents were made accessible the war would soon come to an end.

The bibliographical part of Mr. Gomme's book is valuable. It gives a most useful, though incomplete catalogue of much of our literature relating to local institutions of almost every sort. We trust that when a new edition is called for this portion of the book may be enlarged so as to render it as complete as possible.

A Greek-English Lexicon of the New Testament, being Grimm's Wilke's Clavis Novi Testamenti Translated, Revised, and Enlarged. By J. H. Thayer, D.D. (Edinburgh, Clark.)

THE lexicography of the New Testament has now advanced to a state of perfection that will satisfy most people. The work of Schleusner was important in its day; and though it is difficult to endorse the praise given to it by Bishop Jebb, its merits were certainly considerable. It was afterwards superseded by the lexicons of Bretschneider and Wahl, both of them good and laborious scholars. These again were followed by Wilke's 'Clavis,' superior in many ways to its predecessors, though by no means superseding them. On the basis of Wilke, Grimm worked for a number of years in preparing a new work adapted to the advanced state which New Testament interpretation and criticism had reached between 1851 and 1868. The volume before us is a translation of Grimm's book, professedly revised and enlarged.

While England had published no dictionary of native growth during this period of German activity, there appeared in America a translation of Wahl's first edition by Dr. Robinson, who subsequently brought out his own Greek and English lexicon of the New Testament, an excellent book which was soon reprinted at Edinburgh and London. The latter edition, accurately revised by Negrus, and enriched with remarks by Prof. Duncan, deserves commendation.

Dr. Thayer has reproduced the second edition of Grimm's lexicon in its integrity, his additions being distinguished by brackets. These additions are numerous and diversified, consisting of the more frequent specification of the extra-Biblical usage of words, and a statement of their derivation borrowed from the best etymologists. He has also tried to render more complete the enumeration of verbal forms in the New Testament, excluding all others; to append to every word a list of its compounds occurring in the Greek Testament; to supply the passages accidentally omitted in words marked at the end with an asterisk; and to note more fully the variations in the texts of current editions. Brief descriptions of New Testament synonyms are introduced; and noteworthy renderings both of the Authorized and Revised versions are given. Cross-references are multiplied, as also allusions to grammatical works sacred and classical. Besides all these, references are made to the best English and American commentaries, to the latest exegetical works that have appeared on the Continent, to Bible dictionaries and cyclopædias, with lives of Christ and of the Apostle Paul. The editor has thus gathered from a wide field, and spent the labour of many years upon his task. In enlarging the original work, and adapting it to the use of English-speaking students, he deserves all the praise that belongs to a careful scholar. Those who will read the lists of ancient authors and of books quoted or referred to, especially the five appendices of words and forms of verbs at the end of the volume, may form a favourable opinion of the value of his additions, and it is not surprising

that the book has swelled far beyond the size of the original.

It is impossible to show within a limited space the various ways in which Grimm's words are supplemented by additions or references. The lexicon itself must be consulted. The theological standpoint of Grimm is well known, and here it is not hid. Doctrinal explanations are inseparable from a dictionary of this kind. But they should be limited as much as possible or be thoroughly impartial. The large work of Cremer, of which a translation and an appendix embodying the latest improvements have been issued by the publishers of this work, supplies the theological aspect of the New Testament language with sufficient amplitude to make exegetical comments of a theological cast superfluous in other lexicons. Grimm and Cremer cover the field of the New Testament language with excellent effect.

In the case of the New Testament, words cannot be arranged according to their chronological use, as can be done in classical Greek; but it is still possible to indicate modifications in the signification of various important theological terms—a thing which has not escaped Grimm's notice, so that his book is far in advance of Schleusner, Bretschneider, and Wahl. Yet we cannot put our author in the highest rank of lexicographers, because he rather lacks perception, discrimination, and tact—a shortcoming belonging to his translator too. Accordingly the book, though generally excellent, is susceptible of improvement, as even a slight examination will soon reveal. We may point to *πίστις*, *φίλος*, *ἔδος*, *ἀπαγγέλλω*, *βαθμός*, as insufficiently treated; though *μονογενής* and *σπέρμα* are well handled. *ἡ σοφία τοῦ θεοῦ*, under *σοφία*, is defective; and the translator's perfunctory reference to "the commentaries" is useless in the absence of the books (not commentaries), one of them English, where it is explained better than Weiss's contemptuous allusion implies. The article on *πνεῦμα* is not so full nor good as Schleusner's; and neither Grimm nor his translator mentions under *χαρίς* its probable authenticity in Hebrews ii. 9, instead of *χάριτι*.

The translator's references and additions are too numerous, and continually interrupt the course of Grimm's explanations. Their number would not be objectionable were they all judiciously chosen and of use. But they are not, and should be curtailed. Under *θέλω* there is a column of additions which are of little value. The selection shows an inadequate discernment of what is necessary. In giving various readings Dr. Thayer has extended Grimm's plan, adding those in Tregelles, and Westcott and Hort, both marginal and textual. By such means many worthless notices are added. The whole of this part of the lexicon should be remodelled, and instead of the received text being taken as the basis, a critical one should be adopted (that of Tischendorf, for example, which is still the best), and every important departure from it in the text of Westcott and Hort might be noticed. But we have an enumeration of many small varieties of reading which do not at all affect the sense, as *ἐσπερες*, which Tregelles has incorrectly adopted in Matthew xiii. 27 in-

stead of *ὑπερας*; παράγω from Lachmann's margin instead of *προάγω*, Luke xviii. 39; and in Mark xv. 32, where *πιστεύω* occurs, the insertion "here L. adds *αὐτῷ*." Among the superfluous additions may be ranked the quotations from our Authorized Version as well as from the Revised one and its margin. These works are so familiar as not to need copying into a Greek dictionary; and they help to swell the size of the volume.

Among the sources of the translator's added references, the preface states, are lives of Christ and St. Paul. Hence we find occasional allusions to Dr. Edersheim and Mr. Lewin, whose books supply no appropriate material for a lexicon. Even Weiss's volumes on the New Testament, to which the translator frequently refers, add nothing to the value of Grimm's work. The accumulations of Dr. Thayer greatly need a thorough sifting. He is too much of a collector, attaching value to things which no student will think it worth while to seek out.

The translator's list of "the best English and American commentaries" is curious, since it contains several that are not good and omits several much better than the specified ones. Why Jowett is omitted and James Morison given it is difficult to see. But, indeed, all that are named, except Lightfoot, are of an inferior stamp. Alford and Ellicott are out of date, the 'Speaker's Commentary' and the 'New Testament Commentary' are of little value. Of German expositors De Wette, Meyer, and Fritzsche are rightly used; Lange and Weiss are rather too one-sided to be taken as guides or helps. Great importance is manifestly attached to Bishop Lightfoot's opinion, and he is quoted or referred to on all possible occasions, even when he is incorrect, as in the note to Philipians ii. 6, which has been proved altogether unsound. The use of *σπέρμα* in Galatians iii. 16, 19, is well explained by Grimm; yet Dr. Thayer thrusts in a reference not only to Delitzsch, but also to Lightfoot's note, though the reasoning of the latter has been called something like quibbling in a work on the New Testament which the translator seems not to know. In the long and excellent article upon *ἵνα*, which has not escaped trifling insertions by the translator, we find "perhaps also Col. iv. 16, cf. Bp. Lightfoot. *ad loc.*," a remark both needless and incorrect. At the beginning of this article the equivalent Hebrew *וְעַד* should have been given, both being telic, though some claim an ecbatic sense for them.

It is somewhat remarkable that in the list of books to which reference is made Robinson's 'Lexicon to the Greek Testament' is ignored. Yet it is a valuable book, of American origin too, and has explanations of words and passages worthy of attention. Some of its articles are superior to Dr. Thayer's reproductions of Grimm. In like manner the lexicons of Schleusner, Bretschneider, and Wahl are absent from the list of books, the first being always omitted as far as we have noticed, the last two very rarely mentioned in the work. Yet these books can compare favourably with the present in several parts, and no good critic can altogether dispense with consulting them, even though they first saw the

light in the period when a superficial rationalism was dominant in Germany.

Still, the present lexicon is undoubtedly the best of its kind. Beautifully printed and well translated, with some corrections and improvements of the original, it will be prized by students of the Christian Scriptures.

The Life of Sir Robert Christison, Bart.
Edited by his Sons. 2 vols. (Blackwood & Sons.)

THE first of these interesting volumes is an autobiography of the first thirty-three years of the long life of the late Professor of Materia Medica in the University of Edinburgh, and the second is a continuation, written by his sons from their father's papers. Sir Robert Christison was the son of a professor of Latin in the University of Edinburgh. He was born in 1797, and did not begin to write his memoirs till he had been fifty years a professor in his native university. Some medical writers have maintained that twins are but half human beings, and that this species of birth is, therefore, of no advantage to the race; but Sir Robert Christison was born a twin and lived to prove the contrary. He began his education at the High School of Edinburgh, and when fourteen entered the university, and in due time came to study medicine under the Dr. Gregory whose fame is preserved by a powder invented by him, and likely for many generations to make him remembered in nurseries. Gregory was a stiff and formal professor:—

"At the commencement of his course he bowed, hat in hand, and his first salutation was an apology and request that he should be allowed to wear his hat, which daily afterwards formed an integral part of the lecturer."

He was, however, an acute observer, and, his pupil thinks, was generally in advance of his time. Christison is, however, in error in speaking of the discovery of the relation of heart disease to rheumatic fever as subsequent to Gregory. It was enunciated at the end of the last century by Dr. David Pitcairn.

In 1820 Christison, having taken his degree and finished the term of his appointment as house surgeon at the Edinburgh Infirmary, came to London to increase his professional experience. He decided to study at St. Bartholomew's Hospital, and took lodgings in Well Yard, a court off Little Britain. The yard has disappeared, but deserves remembrance as the place in which Dryden's famous poem on the death of the Lord Protector was originally printed and sold. In 1820 many students of St. Bartholomew's Hospital lived there, and Christison soon made their acquaintance. Medicine presents such complex problems, and has so few obvious immediate results, that it is usually less attractive to students than surgery, with its gashes and blood and startling changes in the patient's form. In 1820 medicine was but little studied by those who intended to practise as surgeons and apothecaries, and the only men who endeavoured to learn from the physicians to great hospitals were graduates of the old universities who intended to become physicians themselves. Christison was amazed to find that only three students at St. Bartholomew's followed the physicians round the wards, but

it must be added that one of these became the most illustrious physician of his time, Sir Thomas Watson.

If, however, he has little to say in praise of the physicians, he thought better of the surgeons, and speaks of Abernethy with admiration:—

"Abernethy, a very little man, but in figure and countenance uncommonly handsome, had not strength enough to become a great operator. The diagnosis and constitutional treatment of surgical diseases were his favourite field of practice; and in these branches of consulting practice he was at this time *facile princeps* among London surgeons. He was an early cultivator of what is now aptly called 'conservative surgery.' But I do not remember that term as in use at the period in question; and the surgical tendency certainly was, to fly too precipitately to the knife and saw. That never was Abernethy's fault. He was a good operator when driven to operate; but he disliked it. Cullen, who was his anatomical assistant, told me he had seen him in his retiring-room, after a severe operation, with the big tears in his eyes, lamenting the possible failure of what he had just been compelled to do by dire necessity and surgical rule."

Christison next studied in Paris, and found that its physicians were also inferior to those of Scotland. Dupuytren was then at the height of his fame, and the sketch given of that great pathologist and surgeon is a pleasant one:—

"In front of an immense tail of students, we met Baron Dupuytren, a man of five feet eight and of good figure, but very hard-favoured, indeed almost malignant, in countenance. The crowd around him was so great that I found it impossible to get near enough to hear or see his examination of his patients. The French students, moreover, were a very dirty, ill-dressed set to squeeze among. But indeed M. Dupuytren was no better. He wore a dirty white apron, superfluously protecting a dirtier pair of trousers, a greasy threadbare coat, and well-worn carpet-shoes. After his visit we repaired to the operating theatre, where in the first place he gave a brief account in a low voice of the operations he was about to perform. These were lithotomy and removal of the lower lip. The subject of lithotomy was a fine little boy of only five years. Nothing could surpass the humanity and kindness of this reputedly rough and ill-natured-looking man. He did not take a single step in the operation without asking and obtaining the child's consent. While he was making his incisions, he was also constantly engaged in patting and coaxing the little fellow, and with such success that he only whined occasionally, but never cried. At the same time every step was accompanied with some words of explanation to the students—for which purpose he turned his head from side to side, that all might see what he was doing. Of the threefold duty of operating, soothing, and demonstrating, no part seemed to interfere at all with another. The whole operation was over in a very short time. No dressing was applied; and the child was carried out in his nurse's arms, all the while calling out 'Adieu, monsieur,'—Dupuytren smiling and replying, 'Adieu, mon cher petit!'"

In 1822 Christison became Professor of Medical Jurisprudence in the University of Edinburgh, and in 1829 he published the 'Treatise on Poisons,' which is still a work of authority. He gives many interesting details of his investigations on wounds, and on several other points of forensic medicine. After ten years of lecturing on medical jurisprudence Christison became Professor of Materia Medica, and continued to hold the chair till 1877. He

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also attained considerable practice as a physician, and Prof. Gairdner, of Glasgow, has written a chapter on his professional merits as a physician, which is unfortunately infected with the national prejudice obvious in Christison himself, that medicine only flourishes north of the Tweed. Few impartial readers will accept Prof. Gairdner's judgment on the comparative merits of Watson's lectures on physic and Christison's remarks on systematic medicine. Prof. Fraser gives a summary of Christison's work as a chemist and medical jurist.

A list of offices and honours held by Christison is given, and a complete catalogue of his writings. He died January 27th, 1882, after a life full of interests and of work continued to the end. His career was long and successful, and all its success was due to constantly improved ability and unflagging industry.

BOOKS OF TRAVEL.

Persia, the Land of the Imams: a Narrative of Travel and Residence, 1871-85, by James Bassett, missionary of the Presbyterian Board, which was published at New York during the current year by Charles Scribner's Sons, has just been brought out in London by Messrs. Blackie, and, in spite of much that is open to criticism, may be welcomed as a new source of information for travellers and others who purpose visiting the Shah's dominions. Its treatment of Urümiah and the tracts on the north-west of Persia should give it more claim to attention than any description of the highway to Mash-had or the well-known route from Tehran to Ispahan, though to some readers all will no doubt be acceptable. The main defects are, perhaps, the want of novelty and freshness in its pages, weakness of critical appreciation, and an inconsistent and unsightly transliteration of native names. "Hose Sultan to Poole Daloik" instead of *Hauz-i-Sultân to Pul-i-Dallâk*, "Mord Aub" (*Murdâb*), "Maschid" (*Masjid*), "Ale" (*Alî*), "Poie Chinâr" (*Pât Chinâr*), and many more strange combinations of letters appear singular indeed when contrasted with the correct spelling of Khairâbâd, Tehran, and other places; and what would Prof. Vambéry, who explains the suffix *man* or *men* in *Turkman* to be equivalent to our *ship* or *dom*, say to the following definition (p. 237)?—"The name Turkman is supposed to be derived from the word Turk, and the verb *man*, I am, and hence means I am a Turk." To say nothing of *man*, I, being a pronoun, and the suffix to Turkman being written with *â*, the author has clearly not sought his definition from Hammer Purgstall or writers on philology.

Emigrant Life in Kansas, by Percy G. Ebbutt (Swan Sonnenschein & Co.), claims the indulgence of the public on the ground of being "a plain unvarnished record of life in the far West." If every one who goes to the far West, lives there for a time, and either fails or succeeds should produce an octavo volume, the largest library in the world would be unable to contain all the trash which would be written. Mr. Ebbutt went to Kansas when a boy and he returned to England, or, to put it more correctly, he ran away from his father when still a young man, and his experiences are here recorded. He writes in the true Kansas style. The following short passage will serve by way of sample: "Capt. Brown was a man of considerable importance—anyhow in his own eyes—but I guess my father kinder took the starch out of him once. Capt. Brown offered him two fingers to shake, and my father immediately hooked into them with one—the little one. The next time they met it was a whole-handed job." We should unhesitatingly pronounce Mr. Ebbutt's

book the worst we have recently met with on any part of America if we had not also read Mr. C. A. Siringo's *A Texas Cowboy; or, Fifteen Years on the Hurricane Deck of a Spanish Pony* (Chicago, Siringo & Dobson). Mr. Siringo writes, as he says in the first sentence of the preface, for "money and lots of it." Probably he understands his public. It is possible that some persons in the less educated and enlightened parts of the United States may read this book through and think themselves the better for so doing.

A Journey of Literary and Archaeological Research in Nepal and Northern India during the Winter of 1884-5. By C. Bendall. (Cambridge, University Press.)—Much attention has been paid during the last few years to the history and the antiquities of Nepal and Northern India in general, both by English and native scholars, and this favourite field of research has yielded already some highly interesting and valuable results, among which Dr. D. Wright's edition of the 'History of Nepal,' translated by Munshi Shea Shunker Singh and Pandit Shri Gunânand, and Prof. Bendall's excellent 'Catalogue of the Buddhist Sanskrit MSS. in the University of Cambridge,' occupy a foremost place. A welcome addition to the latter publication, by the same scholar, is the present little work, the fruit of a four months' tour through Northern India (end of October, 1884, to end of February, 1885), undertaken by the learned author under the auspices and with the liberal assistance of the University of Cambridge. After a prefatory letter to the Vice-Chancellor of the University, the book opens with an archaeological and general report (pp. 1-38), giving a detailed account of the places visited, the libraries examined, and the inscriptions taken by Prof. Bendall during his travels in Nepal. One of the most interesting phases of this journey was his stay in Kathmandu, and the short, but fruitful visit to the library of the Mahārāja or prime minister of Nepal, Rana-uddipa Simha. Some of the rare MSS. preserved there, chiefly grammatical and astronomical works quite unknown hitherto, and a number of interesting local plays, are enumerated on pp. 18-20; and as the pandits in charge informed the author that the services of a copyist could be readily secured, it is to be hoped that efforts will soon be made to obtain such copies for European libraries. Equally interesting are Mr. Bendall's description of two native schools at Shannagar and Bhātpāra, a few miles from Calcutta, and the high praise he bestows upon these simple, but effective seats of learning, which the disinterestedness of a few old Bengali families has endowed for generations. The second part of the book (pp. 39-67) contains (1) a classified list of 212 Sanskrit and Prakrit MSS. collected by Mr. Bendall himself, and a rough list of nearly 300 other MSS. purchased at Bombay from Pandit Bhagvân Dās; both collections, which contain in Jain literature only upwards of 200 works, have been placed at the disposal of the University of Cambridge; (2) notes on particular MSS. acquired; and (3) notes on MSS. in private possession, not acquired, of which copies could be easily made. The remaining portion of the book (pp. 71-96) is filled by three appendices of intrinsic value and importance, not only for Sanskrit scholars, but for all students of Indian history and chronology. The first contains the Sanskrit text, with literal English translation and explanatory notes, of nine of those Nepalese inscriptions which the author discovered during his journey; they range in date from 635 to 1139, and afford a more continuous representation of the progress of writing on stone in Nepal than has hitherto been published. A further instalment of these inscriptions is promised by Mr. Bendall in the prefatory letter. The second gives a rough list of MSS. in the library of the Jain Mandir at Rāmgāhāt, Benares; and the third, revised chronological tables of the kings of Nepal from 1008 to 1754, showing

additional dates and particulars gained by the author since the publication of his 'Catalogue of Buddhist MSS.,' chiefly during his visit to the country, together with general addenda. A special ornament of the book consists in its numerous and well-executed illustrations, all of which, with the exception of two lithographs, have been photographed by the author on the spot. They are partly facsimiles of the inscriptions in appendix i, partly views of fine specimens of Buddhist and Hindu architecture, temples and monasteries in Patan, Oodeypore, Kathmandu, and other towns of Northern India.

New South Wales and Victoria in 1885. By Douglas M. Gane. (Sampson Low & Co.)—Mr. Gane in his short and unpretending book contributes little that is novel. He says that the time for making fortunes in Australia has gone by, and that men without capital have hard work to get on. The same has been said for many years, yet somehow fortunes continue to be made, and men do improve their positions; indeed, in a land making the rapid progress described by Mr. Gane it is difficult to imagine that it could be otherwise. The marriage market, he also says, is overstocked, inasmuch as the sexes are nearly equal in numbers, forgetting that general prosperity may affect the question, and that "meat at twopence a pound" may influence the question: "sine Baccho et Cerere friget Venus." In a long chapter, one of the best written in his book, he proves that the hardships of a voyage and the roughness of a bush life are not conducive to recovery in cases of advanced consumption, although he admits that probably in the earlier stages of the disease the voyage and climate would be beneficial—facts already proved by medical statistics, but not sufficiently well known to English sufferers. We cannot praise the unnecessary prominence given to the unsavoury details of Chinese life in Little Bourke Street, Melbourne, which Mr. Gane inspected under the guidance of detectives. The most readable chapters are those on shooting in the Blue Mountains and on the plains in the interior.

Glimpses of Maori Land. By Annie R. Butler. (Religious Tract Society.)—The lively, genial, and thoroughly genuine spirit which pervades these pages will recommend them to many who may not feel special interest in one of the main objects of Miss Butler's tour. A search for health, and a wish to visit scenes of missionary enterprise, led her to New Zealand for a few months, and she seems to be quite satisfied with the result. As may be expected, she takes rather a Maori than a settler's view of "the native question," and by her anecdotes, conversations, and comments adds to the interest which must be felt in this, the most interesting of aboriginal races. At Te Aute "the boys are educated up to the matriculation standard of the New Zealand university. They read English fluently and intelligently, do advanced arithmetic, algebra, parsing, and analysis, draw maps, and write essays. G. asked them a number of questions, and they answered admirably. 'Tell me some of the chief towns of England. On what river is Liverpool? For what are Sheffield, Manchester, Leeds, and Birmingham famous? Why do we not fall off at the antipodes? What would you call the force which causes the attraction of the earth?' and so on through English and New Zealand geography, and the history of the Old and New Testaments.....One of the answers given to G.'s questions amused us. 'What is Canterbury famous for? It is the preaching headquarters.'" In this unpretending work the reader will find no politics, no statistics, no prophecies of the future grandeur of the country, but a quiet, somewhat humorous account of a few months' residence in it, and some picturesque description of its unrivalled scenery.

The New Churn in Australia. By Percy Clarke. (Virtue & Co.)—Mr. Percy Clarke's book is distinguished by laborious jocularity. The following

is a specimen:—"While I was in Melbourne, on cutting open a shark that had been caught the fisherman found a human head in the fish's interior, which, to add to the horror of the episode, was recognized by a gentleman as the head of a son who had gone out boating a day or so previously. Connected with the identification came a ghost story of the spirit of the drowned lad appearing to his father and telling him of his fate; but as this happened after the finding of the remains, and as the spirit was too watery, the majority of well-thinking colonials, who like their spirits above rather than below proof, couldn't swallow it, in which they appear to have fallen short of the shark." The author, however, possesses good powers of observation and of description; he evidently has considerable knowledge of nature and a keen eye for the picturesque; but as to the illustrations from sketches made by Mr. Clarke himself, we are sorry that such scant justice is done to him as an artist; the execution of them is as bad as can be. Little is said of Sydney or Melbourne. In this our author has displayed his judgment; he could not have equalled Mr. Froude's word-painting. It would have been still more judicious if he had omitted the first two chapters, on the still more hackneyed subject of a voyage in a P. and O. steam packet. When he reaches the "bush" of Australia the interest of his book commences. He is charmed with the flora and fauna, and gives a vivid but lifelike picture of a squatter's pursuits, and an interesting, if not attractive account of a sugar plantation and of Kanaka labour. This branch of colonial industry has never, we think, been so well described before. Subsequent experience has proved that it is not so lucrative as Mr. Clarke expected, and probably it has received a serious check from legislative interference with coolies and imported workers.

Through Spain. By S. P. Scott. (Bentley & Son.)—This is mainly a reprint from American magazines. Mr. Scott stayed longer in Spain than most tourists, and he has the advantage of being able to speak Castilian; he writes carefully in a somewhat old-fashioned formal style, and he is evidently an educated gentleman, though he possesses no special knowledge of Spanish history or art. In his preface he says that a large portion of Spain is still untrodden ground, but he himself adhered pretty closely to the lines of railway, and he is quite mistaken in supposing that Salamanca, Oviedo, and Ronda are unknown and undescribed places. There is, indeed, little that is novel in his handsome volume. The best passage is the description of the gipsy dance at Triana on pp. 191-4.

In a volume named *Tom Tiddler's Ground* (Sonnenschein) Miss Florence Marryat has given an account of her visit to the United States, where, according to her own account, she enjoys greater popularity than any other novelist. The work is decidedly vulgar, and is disfigured by an unprovoked attack on another English lady who, like Miss Marryat, has written novels and travelled in the States.

OUR LIBRARY TABLE.

The Handbook of the History of Philosophy for the Use of Students, by E. Belfort Bax, which Messrs. George Bell & Sons send us, differs from those in common use in the proportion of space which is allotted to recent speculation. The history of Oriental and Greek philosophy, of the fathers and schoolmen, the Arabians and the Renaissance, is compressed into a hundred and forty pages, while the same amount of space is devoted to Fichte and other writers since Kant. This treatise is also marked by an effort, which is more laudable than successful, to bring the evolution of philosophy into connexion with the history of civilization, as well as by the strong feeling which the author displays on the relations of philo-

sophy and theology. Mr. Bax has neither the calm judgment nor the delicacy of style which would be required to render him a successful critic of recent philosophy and living authors. Of Mr. Herbert Spencer he says: "The most flabby pretences of the 'Laissez-faire' economy are argued from as dogmas universally accepted, to dispute which is impious, much in the same way as the Methodist preacher argues from the dogmas of his Calvinistic theology." Mr. Bax has started with a high, if not very intelligible idea of the task he has undertaken, for, as he tells us, "the duty of the historian, as historian, is to maintain strictly an objective attitude, merely pointing out that element in systems which perpetually recurs—which in various guises is unmistakably present—in all the more important thinkers, from those elements which are traceable to the personality and the age or the country, while being cautious with apparently striking anticipations of modern thought." He has not, however, explained the principles on which he has divided his subject and grouped the various authors; it is difficult to understand why Justin Martyr and the other early Christian apologists should be mentioned in such a work. There are also some strange omissions, and the position which Reid holds in the "Empirical School" may be confusing to the young student. The summary statements in regard to particular philosophies are often rather crude, as when reference is made to Descartes's "illogically constructed proposition, *I think, therefore I am*"; while the story of the revival of Aristotelian influence in mediæval Christendom is compressed into the statement that "Anselm occupies the position of a link between the Platonism of Erigena and his successors and the pure Aristotelianism of the schoolmen proper." The student would probably be ill advised to discard the "arid and unappreciative" pages of Schweigler in favour of this more attractive, but less judicious guide.

Cardinal Wolsey und die Englisch-Kaiserliche Allianz, 1522-1525. Von Dr. Wilhelm Busch. (Bonn, Adolph Marcus.)—Englishmen who desire to know their own history fully without going to original sources themselves may perhaps be able one day to read it in German. Our native industry has done much of late to bring to light hidden sources of information, but very few have attempted as yet to rewrite even a page of history with the aid of the evidences so obtained. The late Prof. Brewer did a twofold work, altogether unique in its kind, for the reign of Henry VIII. He collected into one publication all the contemporary documents which could be found in this country, and by their light he was able to trace in a series of masterly prefaces the whole course of Cardinal Wolsey's policy in matters foreign and domestic. But already since his day much additional information on the subject has been acquired from Spain, from Italy, and even from Vienna; so that it will be no small labour to the future historian to combine the evidences so obtained and present the result in a readable shape to the public. This has been done for a period of four years in the brief treatise before us, which, with an appendix included, extends only to ninety-seven pages. We presume the author has a larger work in view, for he has already written of the history of the preceding three years (1518-21) in a work entitled 'Three Years of English Mediation' ('Drei Jahre Englischer Vermittlungspolitik'). The scope of the present work, like that of its predecessor, is, of course, confined to Wolsey's foreign policy, and almost all is lost that is personally or socially interesting in connexion even with him, and still more with the other agents of Henry VIII., together with the whole domestic history of the times. But on the subject to which it is limited this treatise appears to be absolutely exhaustive. The whole story of Henry VIII.'s alliance with Charles V.—an alliance which, it is now clear, was quite against Wolsey's policy, being really that of the

king himself, of which Wolsey only consented to be the instrument until the faithlessness of the emperor enabled him, after the battle of Pavia, to extricate England from a most disadvantageous position—is related with a fulness with which it never has been, nor could have been, presented until now. Dr. Busch has certainly made a highly important contribution to historical literature.

MESSRS. CASSELL are fulfilling admirably the promises made in the prospectus of their "National Library." An excellent edition of *Macbeth*, some interesting selections from *Peppys' Diary*, Bunyan's *Grace Abounding*, and translations of *Nathan the Wise* and *The Sorrows of Werther* lie on our table. We cannot, however, speak very highly of the volume of *Poems by Alexander Pope*. Pope's versions of Chaucer and his translation of the 'Thebais' are not worth reprinting in a series like this, and the 'Rape of the Lock' certainly needs notes for its proper understanding.—The "O'Connell Press Popular Library" is improving. Messrs. Gill & Son have now issued *Lalla Rookh*. Messrs. Gill also send us two little religious books, *To-day's Gem* and *Maxims and Counsels of St. Ignatius Loyola*.

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MESSRS. STONEHAM & Co. have sent us specimens of a style of binding in which metal plates are substituted for the boards generally used. The covers in consequence will not swell with damp, and those capable of the atrocity of holding a nicely bound book beside the fire may do so with impunity if it is in the "Pellisfort" covers.

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 Kulturbilder aus dem Klassischen Alterthume, 3m.

Music.

- Nuttier (C.) and Thoinan (E.): *Les Origines de l'Opéra Français*, 10fr.

Philosophy.

- Pfleiderer (E.): *Die Philosophie d. Heraklit v. Ephesus*, 8m.
 Supplementum Aristotelicum, Vol. 1, Part 2, 5m.

History.

- Charvériat (E.): *Les Affaires Religieuses en Bohême au XVI. Siècle*, 7fr. 50.
 Correspondance de Louis Veuillot, Vol. 5, 5fr.

Philology.

- Baumert (H.): *Aplonis quæ ad Homerum pertinent Fragmenta*, 1m. 50.
 Levy (J.): *Neuhebräisches u. Chaldäisches Wörterbuch*, Part 20, 6m.
 Virgili Maronis (P.): *Carmina*, ed. G. Thilo, 1m. 50.
 Wilken (V.): *Actenstücke aus der Königlichen Bank zu Theben*, 4m.

Science.

- Jörgensen (A.): *Die Mikro-organismen der Gährungsindustrie*, 4m.
 Natzel (F.): *Völkerkunde*, Vol. 2, 14m.

General Literature.

- Ercilaw (Ary): *Une Altesse Impériale*, 3fr. 50.
 Larchey (L.): *Nos Vieux Proverbes*, 7fr. 50.
 Malot (H.): *Zyte*, 3fr. 50.
 Renan (E.): *L'Abbesse de Jouarre*, 3fr.
 Uchard (M.): *Jacques Berthier*, 3fr. 50.

AN ORCHARD AT AVIGNON.

The hills are white, but not with snow:
 They are as pale in summer time,
 For herb or grass may never grow
 Upon their slopes of lime.

Within the circle of the hills
 A ring, all flowering in a round,
 An orchard-ring of almond fills
 The plot of stony ground.

More fair than happier trees, I think,
Grown in well-watered pasture land,
These parched and stunted branches, pink
Above the stones and sand.

O white, austere, ideal place,
Where very few will care to come,
Where Spring hath lost the waving grace
She wears for us at home!

Fain would I sit and watch for hours
The holy whiteness of thy hills,
Their wreath of pale auroral flowers,
Their peace the silence fills.

A place of secret peace thou art,
Such peace as in an hour of pain
One moment fills the amazed heart,
And never comes again.

A. MARY F. ROBINSON.

THE 'QUARTERLY REVIEW' AND MR. GOSSE.

Trinity College, Cambridge, Oct. 19, 1886.

As a rule I think that the most proper way of taking adverse criticism is to bow the head, and determine to profit by it when it is honest and to ignore it when it is the reverse. It is generally best not to reply at all. The article, however, entitled 'English Literature in the Universities,' which opens the current number of the *Quarterly Review*, and which takes the form of an extremely severe criticism of a volume of lectures which I published last year, cannot be ignored in this way. It is due to my colleagues at Cambridge, and especially to the Council of Trinity College, that an article which is not merely harsh, but utterly contemptuous, and which accuses me of incompetence and even of imposture, should not be allowed to pass unchallenged. The *Quarterly* reviewer, with great ability, gathers all his thunders for the purpose of crushing me, and a good many people will think that I am crushed. I should be the charlatan he accuses me of being if I were silent.

I would say, in the first place, that severe as the review is I desire to draw from it what benefit I can. I have been hitherto very indulgently treated by the critics; I have eaten, perhaps, too many sweets, and the inevitable julep is here in a monstrous dose. I have always desired to secure accuracy; this stringent lesson of my fallibility will make me seek it still more. If my reviewer had kept within the bounds of moderation, had he shown less heat, had I thought him honest in his assumption of "a painful duty," I should have borne a reasonable punishment with resignation. But he has passed all bounds of moderation, and no one needs be surprised if I turn to defend myself.

Briefly, then, I charge this attack upon me with dishonesty because it accuses me of ignorance which my other publications alone would be sufficient to disprove; because it wilfully strains my words, not once or twice, but habitually, to meanings which they do not legitimately bear; because it dogmatically states that I show incompetence in matters of pure controversy, where my view may be held as fairly as the reviewer's; and because it wraps up in rhetorical garments of abuse little statements of mine which research may have proved to be inexact, but the importance of which the reviewer knows perfectly well can only be estimated by specialists.

I may be allowed to remind your readers that my volume is not a handbook, but a dissertation. It attempts to expound a certain theory, and to support it by several hundreds of allusions or illustrations taken from the most varied fields of literature. Most of these allusions are as brief as possible—mere momentary touches. Among this multitude of illustrations my reviewer has toiled with extraordinary patience, and in the face of his onslaught I am not so much surprised that he should have found so many errors as that he should have found so few. Among these there is only one for which I have truly to do penance.

In repeating an anecdote about Waller I had

to mention a certain Savile as the hero of the tale. I rashly took for granted that George Savile, the delightful author of the 'Anatomy of an Equivalent,' was the gentleman intended; and in reference to certain verses I thought of him, as Lord Halifax, as their author. My *Quarterly* reviewer is perfectly right in pointing out that these verses were written by the other contemporary Lord Halifax, Charles Montague, and that the hero of my little anecdote was not George Savile, but his brother Henry Savile. These Saviles and Halifaxes make rather a tangled web, and I confess that here I am guilty of a double-barrelled mistake. I regard this as the most serious error on which the *Quarterly Review* has put its finger.

I will cap this bad blunder of mine with one of my reviewer's which is at least as gross. He finds that I have alluded to the 'Oceana,' without mentioning the name of its author, in a passage which may be a little ambiguous, although I confess it seems clear enough to me. The reviewer jumps to the conclusion that I suppose this prose romance to be a poem, builds up an elaborate theory to show why I have confounded James Harrington with Sir John Harrington the Elizabethan poet (whose name he misspells), and then exults for a whole page over his discovery. If he had not been in such a hurry to destroy me he might have perceived that the 'Oceana' is mentioned once again in my book, and this time with the Christian name of its author, James Harrington.

Let me now give an example of sheer misrepresentation. The *Quarterly* reviewer charges me with what would have been indeed a monstrous error, the statement that between 1660 and 1760 only Milton and Roscommon used blank verse. Now what I do say is that during that period "a poet of decent abilities was sure of readers if he would write in the couplet; he had to conquer them if he presumed to stray from it." That is to say, in non-dramatic verse (for I had spoken elsewhere of the dramatic verse of the same period) the fashionable tendency of the age was in favour of the couplet. Was it not? and so long as the seventeenth century lasted was not Roscommon the only poet of the Restoration, besides Milton, who rebelled against the restraint of rhyme? What is the use of swelling up an enormous list of names like Dryden, Otway, Lee, Rowe, Southerne, to attack a statement which I never had the absurdity to propound?

The *Quarterly* reviewer quotes against me an array of errors which he asserts to be of a very grave importance. His own knowledge of the period is exceedingly extensive, and he follows me sometimes like my own evil conscience. For instance, it gave me a start to find that he pounced on my too-confident conjecture that Phillips wrote his 'Cider' in 1699. Ever since my book appeared I have had inward qualms about this unlucky guess. Yet who but my reviewer and myself cares much about Phillips's 'Cider'? Another class of mistake about which he is very severe can surely be pardoned by those who consider that I was dealing with the little writers of a somewhat obscure period, whose bibliography is notoriously full of pitfalls. For instance, my reviewer is very sarcastic because I dated a certain poem of Elijah Fenton's 1730 instead of 1729. In this case I had nothing to guide me but my own copy of the book, which lies before me at this moment, dated 1730, and with no sign on the title-page of being a second edition. It is quite true that there has since come into my hands a copy dated 1729, and my reviewer is technically correct. But this is surely fishing with a very close net. A third class of blunders is exemplified by the instance that my book dates the 'Miscellanies' of John Norris of Bemerton 1678. The date should be 1687, but every writer for the press is aware that this inversion of figures is one of the very commonest of misprints. That an error in correcting proofs should be

construed into ignorance shows a strange forgetfulness of a misfortune to which all writers are exposed. Nevertheless, on all these points I am ready to be grateful for correction, even if I feel like the boy in Mr. Sala's delightful novel, who was so much hurt by the pence which the lady threw in his face that he forbore to thank her.

By far the most serious charge, however, which the *Quarterly* reviewer brings against me is one under which I will not sit down for a moment. He says (and it is almost the only point on which I agree with him) that "of all offences of which a writer can be guilty, the most detestable is that of simulating familiarity with works which he only knows at second hand." This is most true; but when he goes on to accuse me of never having read this and the other common English classic, he leaves my wretched entirely unwrung. I have said that one of his manœuvres is to represent me as solely known by the volume under notice, the 'From Shakespeare to Pope.' He might, however, have reflected that when he accused me of not knowing whether the 'Arcadia' is in prose or verse, of confounding James Harrington with Sir John Harrington, of never having inspected Dryden's and Otway's tragedies, his readers might be inclined to glance at some other portion of my critical work. The *Quarterly* reviewer, in fact, puts himself out of court by pretending that I have obtained my information second hand, and have not read the books I write about. He knows perfectly well that this is not true. I can let this accusation pass without further notice; my criticism may have every fault, but it is certainly based on independent research and first-hand reading.

One instance, however, of this particular charge may be given as a specimen of the reviewer's ingenuousness. He says: "Will our readers credit that Mr. Gosse attributes the pseudo-classicism of the diction of the eighteenth century poetry to the influence of the writings of Anthony Ashley Cooper, first Earl of Shaftesbury?"

Will the readers of the *Athenæum* credit that my words are: "Shaftesbury introduced this exaggerated elegance of diction into the field of prose"? This is all I say about Shaftesbury. When, in a purely literary treatise, Shaftesbury is mentioned, the third Earl, the author of the 'Characteristics,' is intended as a matter of course. The reviewer introduces the words "first Earl" and changes "prose" into "poetry" of his own accord, and then pretends to think that I mean the politician. There is no arguing with such an antagonist.

In a great number of instances my reviewer charges me with making blunders when the mistake is certainly his own. Of Denham's 'Sophy' I have said that it is "a solitary specimen of the Seneca tragedy amongst the English dramas of the age." The reviewer says: "Will our readers credit that the play.....has absolutely no point in common with Seneca's plays? It is a drama as purely romantic as 'Lear' or 'Hamlet.'" If your readers will read the 'Sophy' they will find that I am absolutely right, and the reviewer absolutely wrong. Again, the reviewer says that if I had turned to Fanahawe's 'Dido and Æneas' I should never have called it a little epic. I am perfectly familiar with this poem, and if it is not "a little epic" I do not know what it is. Again, the reviewer is indignant at my ignorance in calling the 'Psychozoia' of Henry More an epic. If I am familiar with anything at all it is with Henry More's 'Philosophical Poems.' I have used them for purposes of illustration in several of my books. If the 'Psychozoia' is not an epic I should be glad to be informed what it is. In all these instances the *Quarterly* reviewer must be perfectly aware that I am as instructed as he is on the points in question, which are quibbles in nomenclature; he thinks that these are matters of which the general public knows little, and on

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which simple bold assertion will pass unchallenged.

One other instance of the peculiar way in which the reviewer deals with my text may now be given. He says: "Mr. Gosse tells us that Oldham died in 1684. Oldham died in December, 1683." Of course he did; but what I really say is that Dryden sang his early death in 1684, which is strictly true; I at least know no earlier edition of Dryden's *Elegy* than that of 1684. The reviewer in the same way roundly attacks me for saying that Roscommon made English Horace's 'Art of Poetry' in 1684, not in 1680. It is true that some books of reference give the date 1680, but this is an error. I have the first edition before me at this moment, and it is dated 1684. In matters of Restoration bibliography the *Quarterly* reviewer, if I may say so without immodesty, should be careful in attacking me. I believe I possess one of the fullest private collections of Restoration poetry and drama in the country; I have not neglected it, and in this matter the reviewer's assumption of superiority is entirely out of place.

I could pursue this reply further, but it would only fatigue your readers. The longest part of the reviewer's article takes the form of a very bitter attack on my style and on the theory of my book. Here he is perfectly in his right. I have propounded a novel and somewhat startling theory to account for the crisis in poetry in the middle of the seventeenth century. He considers my theory revolutionary, he does not admit the force of my arguments, he presents the old conventional opinion with great force and spirit. But it is a very old-fashioned form of criticism that denounces an opponent as "ignorant," "reckless," "blundering," "incompetent," because of a difference of opinion. I venture to think that his violence and obvious animus must injure the cause of the very theory which he is defending. His quotations from Greene, Hall, and the rest are interesting enough. I do not think they prove very much, and they were certainly familiar to me before his article appeared.

The quarrels of authors are proverbially bitter, and proverbially, too, the world stands by and laughs. But it is no laughing matter to the antagonists. In the present case we all know who my *Quarterly* reviewer is; his name is an open secret. There are no stabs like those which are given by an estranged friend. My *Quarterly* reviewer was once my intimate companion; no one has accompanied me more closely into the special field of seventeenth century study which we have both loved than he. The arrow comes barbed with the belief that no one, perhaps, is so able as he to give what seems a mortal wound to the old fellow student whose studies he used to share. But when he devotes a page and a half to ingeniously persuading the reader that I am such an impostor as to describe Garth's poem of 'Claremont' without having read it, I marvel that even indignation should have so short a memory, and his used to be miraculous. Yet the first copy of Garth's 'Claremont' which I ever possessed I bought in the Euston Road in 1878 for a few pence in company with my *Quarterly* reviewer. It was in the first volume of Cogan's quaint little 'Works of the Most Celebrated Minor Poets,' he will remember. And I first read Garth's 'Claremont' in the company of my *Quarterly* reviewer that same summer, in the garden of a Berkshire house where he was staying as my guest.

EDMUND GOSSE.

CHARLES LAMB AND JOSEPH COTTE.

Kingston Vale, Oct. 12, 1886.

UNFORTUNATELY for the full enjoyment of Mr. Ainger's joke, and of the "exquisitely humorous" touch which he discovers in the first of Lamb's letters to Cottle, it turns out, on reference to 'English Bards and Scotch Reviewers,' as I suspected on first reading Mr. Ainger's letter, that the lines which Mr. Ainger

quotes, as appears by an intermediate passage omitted where his asterisks come, apply not to Joseph Cottle, but to Amos, his brother:—

If Commerce fills the purse, she clogs the brain,
And Amos Cottle strikes the lyre in vain,
In him an author's luckless lot behold,
Condemn'd to make the books which once he sold.
Oh! Amos Cottle!—Phœbus! what a name
To fill the speaking trump of future fame!
Oh! Amos Cottle! for a moment think
What meagre profits spring from pen and ink! &c.

The only direct allusion to Joseph Cottle, and the only justification for the insertion of his portrait as one of the illustrations to the book, is in a prose foot-note following this passage, which is certainly not more complimentary than the text:—

"Mr. Cottle, Amos or Joseph, I don't know which, but one or both, once sellers of books they did not write, and now writers of books that do not sell, have published a pair of epics, 'Alfred' and 'The Fall of Cambria'."

Lamb himself comes off rather roughly in the satire which his own portrait (the recent discovery of which is communicated by Mr. Ainger) was also to illustrate. In this juvenile ebullition of his wrath Byron hit all round, spared no one, and attacked many, as in the case of Lamb, whose persons and whose writings were almost or wholly unknown to him. This, at any rate, is how Lamb himself fares. In the only place where his name is mentioned, it is bracketed with that of his friend Charles Lloyd, doubtless owing to the fact of their joint early poems having been published in 1797 with those of Coleridge. The passage runs as follows:—

Yet let them not to vulgar Wordsworth stoop,
The meanest object of the lowly group;
Whose verse, of all but childish prattle void,
Seems blessed harmony to Lamb and Lloyd.

To which is added the foot-note:—

"Messrs. Lamb and Lloyd, the most ignoble followers of Southey and Co."

It can hardly be said that Lamb and his friend and colleague were treated with more respect than the humbler Bristol brothers.

RICHARD HERNE SHEPHERD.

THE DOMESDAY COMMEMORATION.

WE are now in a position to lay before our readers a more exact account of the proposed Domesday "exhibition" at the Public Record Office than was possible in our brief note in last week's issue. The main idea governing the selection of the group of manuscripts which will be now for the first time brought together for the benefit of Domesday students is to form an exposition of remarkable surveys. Thus, over and above the two volumes composing Domesday Book, and their more immediate adjuncts, the Abbreviation and the Breviate, which will be the principal manuscripts submitted for inspection, an opportunity will be offered for examining the famous Red and Black Books of the Exchequer, in which are contained what may be considered as a survey of knights' fees throughout England in A.D. 1166. A fourteenth century copy of Bishop Pudsey's celebrated Survey of the Palatinate of Durham, otherwise known as the Boldon Book, made in A.D. 1183, will be on view side by side with the Ecclesiastical Taxation of Pope Nicholas IV., by which the tenths of all benefices were granted to King Edward I. for six years towards defraying the expenses of an expedition to the Holy Land. Four other MSS. may be classified as surveys of the first rank: (1) The volumes known as Testa de Nevill, which furnish the names of the principal landholders throughout the kingdom in the reigns of John, Henry III., and Edward I.; (2) Kirby's Quest, or the collection of inquests taken circa A.D. 1306-7, which comprehends all the immediate military tenants of the Crown throughout England; (3) The Book of Aids, containing the assessment of the "rationable auxilium" granted in the twentieth year of King Edward III. for the purpose of knighting the Black Prince; and (4) the celebrated Valor Ecclesiasticus or Liber Regis, which was formed to give effect to

the statute 26 Henry VIII. cap. 3, under which the firstfruits and tenths of all ecclesiastical benefices were granted "for the supportation maintenance and defence of the royal estate of [that] most drade and gracious Sovereign Lorde," King Henry VIII., "in whom," according to the words of the statute, "is united and knyt so princely a harte and courage, myxed wythe mercy wysdome and justice, and also a naturall affection joynted to the same."

Analogous to these records in many respects are the monastic and other registers, and therefore a selection from this class of record will form an appropriate addition to the "show." Thus there will be the magnificent Cartae Regum or Great Cowchers of the Duchy of Lancaster; the White Book of Cornwall; the Chartularies of the monasteries of Chertsey, Ramsey, Kirkstall, Malmesbury, Oseney, Selby, Torre, Godstowe, Langdon, and Newstead; the Customals of Battle Abbey, a Register of the lands of the Knights Templars, and another known as Bishop Kellawe's Register. The fine Registrum Munimentorum, or the two volumes known as "Liber A" and "Liber B," show an intended commencement of a regular and continuous register of public documents.

Among the *curiosa* other than manuscripts will be the remarkable Domesday Chest, an extraordinary specimen of early iron work; the old Domesday covers in which the ancient survey was clad in early days; ancient coffers for records; and specimens of the earliest tallies of the Exchequer as well as sundry of the later ones, in attempting to destroy some of which by fire the flues of the Houses of Parliament became overheated, thereby causing the two Houses of Parliament to be burnt to the ground on the 16th of October, 1834.

Literary Gossip.

It is understood that the article in the new number of the *Quarterly Review* on 'English Literature at the Universities' is from the pen of Mr. Churton Collins, the author of a clever monograph on Bolingbroke which we reviewed last May. Mr. Collins, if we mistake not, was a candidate for the Merton Professorship of English Literature.

MR. F. MARION CRAWFORD has finished a new novel called 'Paul Patoff: a Tale of Modern Constantinople,' which will appear serially in the *Atlantic Monthly*. Mr. Crawford spent upwards of a year in that city not long ago.

To the few perfect copies of the first edition of Caxton's 'Game and Playe of the Chesse' enumerated by Mr. Blades must now be added another, which will be sold by auction by Messrs. Puttick & Simpson early in December. It comes from an Essex library. The text is quite perfect, the only defects being the want of the two blank leaves, some water stains, and the erasure of a few words on one page. It is printed on stouter paper than some copies, but is not a tall copy, measuring only 10½ in. by 7½. It is bound in the calf binding usual in the early part of the eighteenth century.

AN article by Mr. Edmund Gosse on Sir Philip Sidney is to appear in the *Contemporary Review* for November.

MRS. JOHN CHAPMAN, it is said, is engaged in putting together materials for a life of George Eliot. The early and close friendship existing between the most distinguished contributor to the *Westminster Review* and the wife of its editor ought to give a special interest to the biography; but its publica-

tion will probably be deferred for a period of years.

'PINK AND PEARL, the Wanderings of Two English Children in India,' by Mrs. Frederika Macdonald, the author of 'The Iliad of the East,' 'Nathaniel Vaughan,' and other works, will shortly be published by Messrs. Chapman & Hall. It undertakes to describe the ordinary circumstances and influences that make up the life of an English child in India, and to revive the memories and impressions that little Anglo-Indians bring home from the land of their birth.

MR. GEORGE MOORE has taken our advice, and had his new book translated into French before publication. 'Irlande en Eau Forte' will be issued by M. Charpentier early in December.

THE first meeting of the sixth session of the Browning Society will be held on the 29th inst., when Archdeacon Farrar will deliver a lecture 'On Browning.'

A NEW volume of sermons by the Rev. Alexander Maclaren, D.D., will be issued about the middle of November. This volume will contain a selection from the sermons published weekly in the *Christian Commonwealth* during the last two years, carefully revised by the author. A volume of mission sermons and orations delivered at the Westminster Town Hall by Father Ignatius will be published by Mr. Ridgway.

SIR THOMAS WADE, K.C.B., has offered to present to the University of Cambridge the collection of Chinese literature he brought together during his long residence in China, on the condition that so long as his health permits he shall be its curator.

MESSRS. MACMILLAN & Co. will publish immediately in their 'Classical Series' an edition of Books xiii. and xiv. of Ovid's 'Metamorphoses,' edited by Mr. Charles Simmons, of University College School. A special feature in the book will be the contributions which Mr. Simmons has secured from Mr. Robinson Ellis, who has examined for the criticism of the text some uncollated MSS. in the Bodleian Library and the British Museum. In the same series will shortly appear an edition of the first two books of the 'Histories' of Tacitus, by Mr. A. D. Godley, Fellow of Magdalen College, Oxford.

MESSRS. J. & R. MAXWELL will shortly commence a serial issue, "Maxwell's Select Novels," in shilling volumes, with Miss Braddon's 'Cut by the County.' Miss Braddon's annual 'The Mistletoe Bough' will be published at the end of this month.

MR. WADDINGTON's selection of translated sonnets will be published in December in Mr. Walter Scott's "Canterbury Poets" series. It will include a number of translations hitherto unpublished: by Mr. Austin Dobson, from Molière and other French poets; by Mrs. Edmonds, from modern Greek; by Dr. Garnett, from Italian and Polish; by Mr. Gosse, from the Swedish and Dutch poets; and by Mr. W. M. Rossetti, from Salvatore Rosa and Mr. Rossetti's father, Gabriele Rossetti. Mr. J. A. Symonds, Mr. J. J. Aubertin, and Mr. A. Lang are also represented in the selection, which concludes with a translation by the editor of a sonnet by Hugo Grotius.

THE REV. J. MASKELL, Master of Emanuel Hospital, Westminster, will contribute a paper on the old town of Ypres to the November number of *Walford's Antiquarian*, which will also contain a paper by the editor on 'London Amusements in the Reign of George III.'

IN the next issue of the *Antiquary* Mr. Richard Davey will give an account of the 'Documents connected with the History of the West Indies at the Colonial and Indian Exhibition.' Some details of negro slave life are culled from old colonial newspapers, and other topics of colonial life are noted, particularly those bearing on colonial fashions and society of a century ago. Mr. T. Fairman Ordish will describe the history of the Fortune Playhouse, and Mr. A. C. Bickley will write a topographical account of the ancient parish of Woking. In connexion with the tercentenary of the death of Lucilio Vanini, Mr. C. E. Plumtre will contribute a memoir of that almost forgotten philosopher. Mr. J. J. Foster will continue his account of miniature painters.

MR. CECIL T. DAVIS, for some time senior assistant in the Reference Department of the Birmingham Free Libraries, has been appointed librarian and secretary to the Wandsworth Free Library.

MESSRS. HURST & BLACKETT have in the press a new work by Mr. Edward Walford, entitled 'Chapters from Family Chests.' The same firm announce for publication during November two new novels: 'Muriel's Marriage,' by Esmé Stuart, author of 'A Faire Damzell,' &c.; and 'The Broken Seal,' by Dora Russell, author of 'Footprints in the Snow,' &c. Messrs. Blackwood & Sons will next week publish a new novel in three volumes by Mrs. J. H. Needell, author of 'Julian Karslake's Secret' and other works, to be entitled 'The Story of Philip Methuen.'

THE last number of the *Rousski Viestnik* (*Russian Messenger*) contains an interesting article by Prof. Julian Koulikovski, of Kiev, on the present condition of the English universities. The professor visited Oxford and Cambridge during the summer of 1885. He finds many traces of the monastery among us, and thinks that, although England broke away from the Roman Church in the sixteenth century, we have cherished too many of its traditions. He is surprised at the luxury of the rooms of undergraduates, at the meagre amount of knowledge required for a pass degree, and the many signs that the universities have to deal with schoolboys merely. He remarks on the absence of any dissertations, whether for the B.A. or M.A. degree. Concerning the latter he must have been strangely misinformed, for he adds, somewhat naively, "The degree of master of arts is given to those of the bachelors who have remained in their colleges after taking their bachelor's degree, and, according to the testimony of the head of the college, have devoted their time to a course of study." Yet the professor carefully read the Oxford Statutes, and also the 'Students' Handbook,' from which he makes numerous quotations. He cannot discover the principles of the public school system, strange to say, nor its relations to the university; and he cannot imagine where our specialists have gone.

THE professor has plenty of praise of the beautiful buildings, smooth-shaven lawns, and glorious trees which he saw. Other Russians—Khomiakov to wit—have felt the same enthusiasm. The professor, who must have seen some dons playing lawn-tennis, devotes a long sentence to explaining that the lawns "serve not only for children, but for young men and grown-up persons of all periods of life." He regrets having been obliged to visit both Oxford and Cambridge in the vacation; he found hardly any students at Oxford when he came, but a good many at Cambridge, for he arrived at the latter university contemporaneously with that admirable institution the Long Vacation term. He was charmed with the stillness of Oxford life; "each college has its church and pastor." It is to be feared that Prof. Robinson Ellis, of Oxford, and Prof. Mayor, of Cambridge, who are especially thanked in company with two other gentlemen, failed to make the professor see that the universities are true exponents of nineteenth century teaching. Some other persons, strange to say, have also failed to see it.

M. LÉON VALLÉE is about to bring out a supplement to his 'Bibliographie des Bibliothèques,' published in 1884. The supplement will extend to about 300 pages.

THE adherents of the "New Philology" held a conference, or, as it was styled, a congress, at Hanover on the 4th inst. to which professors and students resorted from many parts of Germany. They declare that they do not attack the classic school of philology, but that they claim equal attention for the older and the Turanian languages, the study of which in the last thirty years has made much progress, and the philological value of which they consider has not received due appreciation.

ON the occasion of the Courban Bairam the Sultan set free Mr. Aivasi, an Armenian professor, poet, and editor. About four years ago Mr. Aivasi in his journal the *Mamul* (*Press*) indulged in publishing some verses of his which had been recited at a school examination in Cilicia. For these he was tried and found guilty of sedition, being sentenced to banishment for life to the island of Chios, poets in the East enjoying, like Ovid, the privilege of being banished. Banishment, of course, does not prevent them from writing poetry, and, indeed, they are generally led to write panegyrics on the sovereign. However that may be, the Sultan on the festival pardoned Mr. Aivasi, who had not found Armenian poetry a gainful profession in a Greek island.

M. JULES SIMON tells in the *Débats* an amusing story of Cousin. For the twelfth volume of Cousin's translation of Plato M. Simon made a version of the 'Timæus' which, he hints, appeared without alteration by the nominal translator. Shortly after its publication M. Simon went to see Cousin, and began by inquiring after his health. "Very poorly," Cousin answered; "people will never know what labour that translation of the 'Timæus'—" Then, suddenly checking himself, he said, "Ah, I beg your pardon. You know better than I," and went on composedly to talk of other matters.

PROF. WARR will commence a course of lectures on Roman history, with special

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reference to the Roman, Etruscan, and Græco-Roman monuments in the British Museum, next Friday evening at King's College. The lectures are particularly intended for students of ancient history, who may be prepared to give their services as instructors of classes, which it is proposed to organize next year, together with educational visits to the British Museum, for the benefit of working men. Prof. Warr will be glad if any gentlemen who would be disposed to assist in this work will attend his first lecture, which will be given at 6 p.m.

SCIENCE

Sub-Tropical Cultivations and Climates: a Handy Book for Planters, Colonists, and Settlers. By R. C. Haldane. (Blackwood & Sons.)

THE success of the Colonial Exhibition, coming as it has done in a period of agricultural depression, will no doubt turn attention to the pursuit of agriculture in our colonies. The results shown at South Kensington must have stirred the minds of many who are at a loss to find a profitable pursuit in the old country, and led them to consider what are their chances of success in other parts of the empire. If it were necessary to summarize the chief causes of failure in tropical or sub-tropical agriculture, they might be arranged under three principal categories—ignorance, insufficient capital, and too exclusive reliance on some one article. On the two latter points it would hardly be appropriate to dilate here. As to the first-named point, it seems to be too often taken for granted that a man may suddenly leave England and occupy himself in a new country with the details of a business of which he does not know the principles, and with the technical details of which he is utterly unfamiliar. A man, for instance, will leave his University or a City office, betake himself to Ceylon, the Nilgiris, or elsewhere, and expect to convert himself at once into a tea-planter or a grower of chinchona without so much as knowing how to plant a cabbage, and with no adequate knowledge, probably no knowledge at all, of the manner and the requirements of plant-growth. The means for getting this information in a form suitable to the necessities of the case are at present not very freely supplied in this country, and hence the would-be planter has to trust very much to books. Even books are scarce—that is to say, books written by persons who have had practical experience. Compilations, indeed, abound, and no sooner does some slight symptom of a demand appear than the market becomes overstocked; witness the crop of books which has suddenly sprung up on the subject of tobacco culture. When a writer professes to give information concerning the cultivation of fifty or a hundred different plants, as is the case with the author of the present book, it cannot but be that the greater part of his volume is a compilation and only a small part the direct outcome of personal experience. The reader, however, has a right to expect that the compiler shall, so far as possible, go to original and modern sources of information, and not trust

to second-hand summaries from books perhaps excellent at the time of publication, but rendered obsolete by the lapse of time and the advance of knowledge. Let the reader turn to the list of works cited as given at p. 294 of Mr. Haldane's book, and he will be struck with the curious assemblage of books of authority and popular compilations, while he will be even more surprised at the omission of many works which the writer may be expected to have consulted, or which at least his readers might be recommended to peruse for themselves. For instance, we do not find in the list in question a single book mentioned on the culture of cotton, tobacco, indigo, chinchona, or caoutchouc. The introduction contains some general remarks on climate which will be serviceable, as will also the tables of monthly mean temperature in various parts of both hemispheres. The extremes from which those means are deduced would have been even more useful to the cultivator, who is more concerned with the daily range than with the means. At low elevations in the tropics mean temperatures are in general sufficient, but on the slopes of the hills the conditions are far less uniform. The relation of climatal factors to the several stages of plant-life is very lightly touched on, although the relation between the stage of growth of the particular plant, the purposes for which it is cultivated, and the climatal circumstances is an all-important matter to the cultivator. This relation is always more uniform in the comparatively invariable climate of tropical regions than it is in our own proverbially fickle seasons. Vegetable physiology when combined with practical experience lies at the root of all successful cultivation, but is scarcely alluded to in Mr. Haldane's pages.

A large number of plants yielding economic products are mentioned (though here again are some singular omissions), and they are grouped under the heads of fruits, alimentary plants, condiments, wax and tallow, oil plants, fibres, drugs, tanning materials, and dye-plants, of which last only three are mentioned—alkanet, madder, and safflower. We are glad to see the author's testimony to the value of colonial botanic gardens and museums, the importance of forest conservation, and the necessity of not relying upon any one crop, which may fail, as sugar has done in the West Indies and coffee in Ceylon, to the sore discomfiture of those who relied on those crops exclusively. His recommendations to intending settlers are eminently judicious; and though he has not produced an ideal book, he has compiled one which will be of great service to the class for whom it is intended. In a second edition such subjects as the culture of bananas, indigo, New Zealand flax, rhea fibre, rubber plants, cardamoms, flowers for perfume, and various other matters may advantageously be added, and the index reconstructed and enlarged.

ASTRONOMICAL NOTES.

THE comet which, as we mentioned last week, was discovered by Mr. Barnard on the morning of the 5th inst., and independently by Dr. Hartwig the next day, was observed at Copenhagen on the morning of the 7th, and at Vienna on that of the 8th. All the observations were made a little before five o'clock in the morning, the comet not rising until about four. Its orbit

has been calculated by Dr. J. von Hepperger, of the Imperial Observatory at Vienna, who finds that it will not arrive at perihelion until the 24th of December, at the distance from the sun of 0.82 in terms of the earth's mean distance. Its distance from the earth is at present about 1.95 on the same scale, and decreasing, so that the comet's brightness is about twice, and will at the end of the month be about three times, as great as at the time of discovery. It is now near the fourth magnitude star γ Leonis, and will at the end of next week be near γ Virginis, almost due north of β in that constellation.

The opening meeting of the session of the Liverpool Astronomical Society was held at Liverpool on October 11th. An address was delivered by the Rev. T. E. Espin, president, on 'Stellar Variation,' and several papers were read. Eighty-eight candidates were up for election as members; and the Rev. T. E. Espin, and Profs. Asaph Hall and Simon Newcomb, the American astronomers, were elected Honorary Associates of the Society, which now numbers over 300 members.

MEETINGS FOR THE ENSUING WEEK.

Mon., Wed., Fri. Royal Academy, 8.—Anatomy, Mr. J. Marshall.

Science Gossip.

THE Rev. J. B. Lock has in the press a treatise on 'Dynamics for Beginners,' which will be published by Messrs. Macmillan & Co. early next year. The same publishers also announce a more advanced treatise on 'Kinematics and Dynamics,' by Prof. J. G. MacGregor, of Dalhousie College, Halifax, Nova Scotia.

THE Registrar-General for Queensland has forwarded to us the 'Vital Statistics for 1885.' From this we learn that the population of the colony on the 31st of December, 1885, was 326,916 persons, comprising 191,450 males and 135,466 females. The increase over the estimated population in December, 1884, was 17,000 persons. This, the twenty-sixth annual report, is laden with most valuable returns, showing the progress of this interesting colony.

M. C. BLANCHART communicates to the *Revue Universelle des Mines et Métallurgie*, published at Liège, a paper on 'L'Électricité et les Tramways,' in which he deals fully with the application of electro-motive power in working trams. M. J. Dumont in the same journal describes in a satisfactory manner 'L'Éclairage Électrique.'

M. A. VERNEUIL brought before the Academy of Sciences of Paris at its last meeting a paper 'On the Preparation of the Sulphuret of Calcium with Violet Phosphorescence,' on the principle laid down by M. E. Becquerel in his researches on phosphorescence. M. Verneuil has succeeded in effecting the synthesis of this substance, which has long been known in commerce, but the preparation of which has remained a secret.

PROF. H. A. BAYNE, Ph.D., of the Royal Military College, Kingston, Ontario, Canada, is dead. He was a native of Nova Scotia, and graduated in arts at Dalhousie College, Halifax, afterwards studying under Liebig, Bunsen, and Dumas.

FINE ARTS

'THE VAL OF TEARS'—DORE'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 25, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to six daily.—Admission, 1s.

A Manual of Oil Painting. By the Hon. J. Collier. (Cassell & Co.)

THE clever artist to whom we owe this neat little book opens with the truism "The art of painting in oil is a very difficult one, and not the least of its difficulties consists in the great uncertainty that exists as to the

proper methods to be pursued." There is, however, more novelty in Mr. Collier's succeeding remark, that it would seem as if great painters have not always known how they painted. They have, therefore, not invariably been good teachers. When they formed theories the theory was generally irreconcilable with their practice, and they, in fact, lost their way when they tried to guide others.

Mr. Collier is delightfully frank when he says, not without cause, that "there has been more nonsense talked about art than about any other subject, and writers of treatises on painting, from the great Leonardo downwards, have not been slow to avail themselves of this privilege" of writing nonsense. By "art," of course, Mr. Collier means something else than that technical matter of the most practical kind to which his first chapter is devoted. As he boldly contemns "theories," we need only say of his second chapter, which is entitled "Theory," that it is interesting and that it applies to the scientific theory of the practice of art. Its author, therein following the usual course of painters, treats with silent neglect the so-called scientific theory of *art per se*.

Admitting the truth of much Mr. Collier says, we must take exception to his notion that if an original drawing made for a painting is "clumsy, untidy, vacillating," this "does not matter," provided it is substantially accurate. Such was not the opinion of the ancient masters, who flinched from no sacrifices in this respect; nor is it consonant with the practice of the best moderns. Conceive Mr. Poynter producing a "clumsy, untidy, and vacillating" original drawing for a picture, and then saying, "It does not matter." Such a statement as this shows that Mr. Collier is not quite so safe a guide as we could wish him to be. Generally, however, he is both capable and intelligent, self-consistent and careful while counselling his readers to begin at the beginning of things. It is, he says, in the Greek statues that we get the human form at its best—far better than we shall ever see it in the life; so that there is no sounder training in the discrimination of what is healthy and beautiful in men and women than a severe course of drawing from casts of antique statues. After this has been gone through, Mr. Collier recommends his readers to set to work in the same way as the Greeks did, and learn to draw from living men and women. This is excellent advice, and it touches one of the questions of draughtsmanship most frequently discussed. From ambition, vanity, or less respectable motives, beginners nowadays are eager to begin drawing from "the life." Nothing less difficult than the entirely nude figure satisfies mere boys and girls, who are incapable of putting upon paper with reasonable expedition and correctness even a simple memorandum of the main elements and proportions of the human form as represented by a statue, which remains quite still, and in which the sculptor supplied materials for study when he selected its type, analyzed its structure, settled its proportions, defined its attitude, and elaborated its contours. We hold, with many teachers, that until a pupil can readily make a tolerably correct re-

presentation of a statue, and has thus proved that he or she has mastered its leading elements and can delineate them with intelligence and with pleasure to him or herself and his or her instructor, it is worse than useless to set him to work from the living model, which is the most difficult of all subjects for study. We agree with Mr. Collier that "without study from the nude there is no serious figure-painting possible," but then, as he would no doubt agree with us in saying, it should be serious figure-painting, including such work as all thorough landscape painters desire to be capable of. We are convinced that he who can correctly and easily draw a naked human figure will be able, thanks to that accomplishment, to depict a tree or a rock, water or the sky, with exceptional advantages not obtainable by any other process of study.

On the other hand, amateurs and all who do not meditate serious work may by much briefer processes than "the life" make themselves draughtsmen capable of giving pleasure to themselves and others, and, above all, of understanding and analyzing as well as delineating whatever they desire to represent, and thus may learn to appreciate logically every object to which their attention is directed. It is to the development of this intelligent faculty of what may be called mental draughtsmanship that our amateurs should apply themselves, leaving "the life" to artists.

We can recommend this book to all whom it may concern as full of practical hints, tersely and neatly expressed, but by no means exempt from criticism as to its details.

THE PALESTINE EXPLORATION FUND.

THE Palestine Exploration Fund have received from Herr Schumacher a map and memoir of a survey recently conducted by him in the little-known country lying south of the Wady Ghuzze, the lower limit of Capt. Conder's survey, lying partly in Turkish and partly in Egyptian territory. The piece of country thus surveyed covers an area of about 130 miles; it lies along the coast, and is twenty-six miles in length by an average of five in breadth. There are sixty-three places upon the map as against seven in Smith's 'Classical Atlas.' There are also forty drawings accompanying the text, which will appear in the next number of the society's journal. At Askalan, north of this district, there has been found a very remarkable brick building, which has been sketched and examined, so far as the authorities would permit, by Herr Schumacher. It is about 18 ft. high, but its depth and length have not yet been ascertained. It is roofed over, part of the roof having been broken in, and the place is full of rubbish. The entrance is a small door, arched, about 3 ft. high. This leads to a passage which runs all round the building, and another door, constructed in the inner wall, leads to the interior. The work appears from the drawings and the description to be Roman. Another little building was found at Tell esh Sheikh, at the southern end of the district surveyed. These are the only ancient brick buildings yet found in the country. It is impossible even to guess at the date of their construction or the purposes for which they were built. Further excavation here is for the moment prohibited.

Herr Schick, in the same number of the *Quarterly Statement*, gives an account of a most curious discovery recently made by himself. Sir Charles Wilson from certain indications suspected that there might be another and older aqueduct connecting the Virgin's Forest

with the Pool of Siloam. At his suggestion, Prof. Hayter Lewis, during his recent visit to Jerusalem, examined the ground, and conferred with Herr Schick, who undertook a search, with the result that the second aqueduct has been actually proved to exist, and has been found in three places. It appears to have been cut in the surface of the rock and to have been covered with slabs, but it is as yet impossible to speak with certainty. From the fact that this conduit is choked up, while the other is still open, it seems tolerably certain that it is older, so that if the first, in which was found the famous inscription, be of Hezekiah's time, as is maintained by some, this may be Solomonic. As yet no inscription has been found.

Capt. Conder's new book on 'Syrian Stone Lore' will be ready in time for Messrs. Bentley's trade dinner. It contains an attempt to restore the country from the most ancient times by means of its monuments instead of its literature. A new edition of the society's recent volume the 'Memoir of Twenty-one Years' Work' has already been called for—the first of 1,500 copies was issued in August—and is now ready.

The Palestine Pilgrims' Text Society promise, in addition to the two volumes already issued this year (Prof. Hayter Lewis's 'Procopius,' and Mr. Guy le Strange's 'Mukadess'), Sir Charles Wilson's 'Bordeaux Pilgrim,' with notes and appendices by himself, Capt. Conder, and Mr. Ramsay, before the end of the year. The translation of the Abbot Daniel is being revised by the assistance of M. Khitrovo, of St. Petersburg, who is editing a new version of this traveller in French for the Société de l'Orient Latin. The translation of the Norman-French descriptions of the Holy City and the Land, by Capt. Conder and Mr. Walter Besant, has been accomplished, but must wait for lack of funds till next year. This is a good show of work from a small society only in its third year, and with no more than seventy-five members.

Prof. Hayter Lewis writes:—

"The Committee of the Palestine Exploration Fund have received a capital which has recently been found in some excavations at Jerusalem and saved from the lime-kiln. It was choked with lime and dust, but on being carefully cleaned appears now to be almost perfect, and the edges of the leaves, &c., as sharp as when they left the sculptor's hands. The material is white marble slightly stained. The capital is a double one, over coupled columns, the horizontal line of the necking being continued through. The carving has the Corinthian abacus and volutes clearly indicated, the main features being bunches of grapes and flat leaves, with grapes in place of the curl of the leaf which is so prominent in mediæval capitals. The whole is very sharply cut and drilled in the true Byzantine style. The abacus is 19½ in. long, 10½ in. broad, and 12½ in. in height, and from centre to centre of column 9 in., and it evidently formed part of a detached colonnade, as the carving is complete on all four sides.

"There are several coupled columns and capitals in the building known as the Mosque of Omar in the south part of the Akas, and there are also some in the front of the north porch to that mosque, these being of old work reused, as is plain from some of the bases being made up of finely carved capitals reversed. The carving of the capital just received is quite different from these, and Mr. R. P. Pullan (one of our best judges of Byzantine art) is decidedly of opinion that it is a work of the eighth or ninth century. Very probably it may have been carved by a Greek sculptor when the Akas was nearly rebuilt and much altered, and again restored in the eighth and ninth centuries by Haroun al Raschid and his son Mamûn. I quite agree with Mr. Pullan.

"As to the grandeur of this mosque, some quite unexpected relations have recently been given to us by the accounts in Mukaddasi, an Arabic

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author of the tenth century, whose work has just been translated by Mr. Guy le Strange for the Palestine Pilgrims' Text Society, whose translation of Procopius, by Mr. Aubrey Stuart, was recently reviewed in the *Athenæum*.

"A basket capital, pure Byzantine, nearly like those still remaining at the ruined colonnade in front of the church of the Holy Sepulchre and those to the eastern colonnade of the Akra, has within a short time been found in excavations north of the Damascus gate, and other discoveries may confidently be expected. A small piece of another capital has been brought home recently by Canon Liddon, and is now let into the wall of the chancel south aisle of St. Paul's Cathedral. It is the upper part of one of the volutes of a capital which was, apparently, of the same design as that sent to the Fund."

THE DEMOLITION OF A "BURGHOLD."

15, Brunswick Terrace, Brighton.

A PARAGRAPH has already appeared in the *Athenaeum* on the deliberate destruction at Colchester of a very remarkable building, which can scarcely have been of later date than the close of the eleventh century. This act of vandalism had unfortunately begun before antiquaries were made aware (by accident) of the fact; but, on reaching the spot, I was so strongly impressed with the archaeological importance of the structure that I took such steps as were possible for securing specimens, views, and exact plans, and for excavating where it might seem desirable.

Like the celebrated *ecclesiola* at Bradford-on-Avon, and the more recently discovered Anglo-Saxon church at Deerhurst, this edifice had been so encumbered with buildings of comparatively modern construction that (with the conversion of windows into doors and *vice versa*, the division into two, by a partition, of its singularly perfect basement, and its use as a warehouse) its true character and proportions were obscured, and its existence little known, though it was visited by the Archaeological Association in 1846, and by the Institute in 1876.

As a full account, illustrated by plans, will appear, I hope, in due course, in the *Transactions* of the local Archaeological Society, I will do no more at present than mention that it was built *more Romano* after the local style of the time, but in the rudest and most primitive character of that style, and that great quantities of Roman material (including roof-tiles, flue-tiles, &c., with their mortar adhering) were taken out of the walls, which were of rubble masonry, and four feet ten inches in thickness, held together by clumsy masses of light-brown Norman mortar, full of shell and pebbles.

The point to which I would now invite attention is that of the name by which this building was known. Morant noted (1748) that he found it described "in old writings under the name of The Bergholde," from the Saxon 'berg,' or 'borg,' a height, an eminence, and 'hold,' an inn." The etymological vagaries of local antiquaries are notorious, and I need not dwell on this derivation, which seems to have been suggested to Morant by the fact that the building had actually been utilized as a part of an inn. The solution I would myself propound is that we have in this name an obvious corruption of "the Burghold," i.e., the Borough (strong) Hold. If so, the survival of the early form "Burgh(h)" clearly points to an equally early date as that of the formation of that name. It would be hard to find so archaic a compound, save in the Canterbury "Burghmote" Horn.

Now this inference is in complete accordance (1) with the rude and primitive construction of the building; (2) with the complete oblivion, from its antiquity, of the fact that the town ever possessed a "Burghold"; (3) with the absence of any recollection attached to the building, or even to its name, of its original character and purpose, and with Morant's consequent ignorance and misconception on the

subject; (4) with the fact that the building, from its plan, was clearly constructed for purposes of defence.

I recently came across a similar form in "The Lord's Hold," the name given to the principal manor in Hackney (Lysons), but I do not myself know of any similar instance of a borough having an early stronghold of its own independent of its royal castle, and even of its own "Moot Hall." The relation of the latter building to the (not distant) hold presents some difficulty. In any case the latter must probably have ceased at an early period to have been employed for its original purpose, and have been eventually partially demolished (as proved by the foundations we have discovered), and partially transformed into an inn.

I should be glad of any suggestions from those qualified to make them as to my "Burghold" theory, which would seem, if correct, to add a novel feature to our burghal life in the Middle Ages.

J. H. ROUND.

THE BRITISH SCHOOL AT ATHENS.

At the meeting of the General Committee and subscribers held at Albemarle Street on Tuesday last, it was stated that the house at Athens had been built from plans kindly supplied by Mr. Penrose, at a cost of 3,240*l.* The total amount subscribed towards the capital of the fund has been 4,474*l.* The balance in hand, after paying for the house and other incidental expenses, is 1,027*l.* Towards the income of the school 100*l.* has been promised for three years by the University of Oxford, another 100*l.* for the same period by the Hellenic Society, and about 70*l.* per annum by individual subscribers. An anonymous donor has offered to make up the income to 400*l.* a year for three years. Emboldened by these assurances of support, the Committee has arranged with Mr. F. C. Penrose to assume the directorship of the school for a year, beginning in November. No doubt it is important that the school should start under the guidance of an archaeologist of European reputation in his own department, the history of the monuments of ancient Athens; but it is obvious that this income of 400*l.* is of a precarious character, and an income of from 700*l.* to 800*l.* a year is essential to the thorough efficiency of the school. Besides, as Prof. Newton pointed out, it is necessary to provide travelling expenses for the students in Greece.

A series of resolutions were carried on Tuesday to the effect that the present Committee should be dissolved and a managing committee appointed, to consist (1) of the three trustees (Mr. Charles Waring, Mr. Agg-Gardner, M.P., and Mr. Pandeli Ralli) *ex officio*; (2) of a treasurer, an honorary secretary, and five members, to be appointed annually by the general body of subscribers; (3) of members to be nominated one by each corporate body subscribing not less than 50*l.* per annum towards the maintenance of the school. This committee will appoint the director and make such rules as it thinks fit for the management of the school; but it is to submit a report to an annual meeting of subscribers. Mr. Walter Leaf was appointed treasurer, Mr. George Macmillan hon. secretary, and Prof. Percy Gardner, Mr. Gennadius, Prof. Jebb, Sir Frederic Leighton, and Mr. J. E. Sandys members of the managing committee for the ensuing year. The Provost of Oriel will represent the University of Oxford on the committee.

The meeting, as Prof. Jebb well said, marked the formal embodiment in working form of the enterprise undertaken three years ago. The progress made in the time has been satisfactory, when the difficulties are taken into account. Some have thought that it was a mistake to spend money on building before an adequate endowment was ensured. We do not share that view. In the first place, it would have been most ungracious to make no use of the site generously given by the Greek Government.

In the second place, it was felt that the existence of the house would be a valuable lever in obtaining support, which many might have withheld from a school which was a mere name without local habitation. English people are slow to take in a new idea, and that of a school at Athens which is to draw closer the bonds between classical archaeology and literary scholarship, and to supplement classical training by travel and study in Hellenic lands, is not one that could be expected to find general acceptance all at once. But during the past three years, aided by such kindred movements as the Hellenic Society and the growth of archaeological zeal in the universities, the idea has been fermenting, and has already leavened to a considerable extent the universities and the public schools. This must tell in the end upon the public at large. They will be content, we may hope, to accept the verdict of experts that such an institution must be supported, and vigorously supported, if classical education is to hold its own in the conflict of studies. They will see, at any rate, that to allow it to languish for want of funds, to allow the house, which has already been standing empty for some months, to stand empty again and to fall into disrepair at the end of three years, would be no less than a national disgrace. And yet such must be its fate if a certain income of at least 500*l.* a year is not ensured, by donations and annual subscriptions, over and above the provisional income of 400*l.* which has seemed sufficient to justify the opening of the school. Meanwhile the managing committee will at once draw up and make known the conditions which are to regulate the admission of students, and the work of the school and its director; and will further take such steps as it can to increase the endowment. Donations or annual subscriptions will be gladly received and acknowledged by the treasurer, Mr. Walter Leaf, Old Change, E.C.

NEW PRINTS.

THE Art for Schools Association has sent us an impression of fieldfares flying, as chromolithographed from a drawing by the late Mr. R. Caldecott. No doubt the original is very good, but the copy is what chromolithographs rarely escape being—flat, dull, and uninteresting. Under any circumstances the thing is undesirable for schools, and, but for the ambition of the publishers, hardly worth noticing, because the charm of nature is lost and no art replaces it. The aim of the Association is undoubtedly excellent, but to succeed it must be supported by better works than this. Much better are the English historical portraits, happily reproduced in auto-type, and representing notabilities of the Caroline period, most of which are first rate and so full of character that, placed in class-rooms, they are, for the period in question, an education in themselves. A boy may read the cold, narrow, and untrustworthy character of Charles I., and the scheming meanness of his queen, in Van Voerst's print after Van Dyck; he will find less of the "human tiger" than Carlyle saw in the prelate in Loggan's oval of Laud after the same master because the engraver was not equal to the supreme effort of translating the masterpiece. 'Strafford,' by Houbraken, after the same painter, is far from being the best version of a terrible face. And Vertue's rendering of Faithorne's ineffably pathetic *ad vivum* portrait of Milton was "edited" till the heart and fibre of that marvel of the graver were half destroyed. All these are good, but they might have been better. The other copies need no praise.

From the Berlin Photographic Company, 43, New Bond Street, comes an "artist's proof" of a large photograph after Mr. Alma Tadema's 'A Reading from Homer.' It is so insufficient and so unworthy of the original that we had better say no more about it. More successful as a translation, and not unworthy of the picture, is a photograph we have received from Messrs.

Shepherd Brothers, representing Mr. Laslett J. Pott's very cleverly designed picture 'Between Love and Honour,' a young lady intervening to prevent a duel. The scene is a woodland glade, where the champions, with their coats off, were just about to cross their swords. The story is well told, with the specious sort of energy and grace proper to *genre* painting of the school of which Mr. Pott is a distinguished member.

A re-mark proof of an etching by Mr. Percy Thomas is before us, representing 'The Old Tabard Inn' in Southwark. The print was composed from drawings in the Gardner Collection. The Tabard was the last of the inns of historic note to be destroyed; only the George Inn, which has no particular record, remains in the metropolis. Students may yet find in France not a few similar buildings, and there are some in the English provinces. The etching is fairly well drawn and solid, but it is black in the shadows, and altogether somewhat gloomy and deficient in spirit. It is published by Mr. S. Drewett, of Railway Approach, London Bridge Station.

Fine-Art Society.

IN the *Athenæum* of October 9th we had occasion to remark on the imperfections of the well-known manual of Italian painting by Kugler. We are happy to learn that our hint has been anticipated, and that Sir Henry Layard—who during his long residence in Italy has devoted much time and attention to the study of her schools of art, and has made himself personally acquainted with almost every collection, church or gallery—has so brought his store of information to bear upon the revision and enlargement of Kugler's 'Handbook of Italian Painting' as almost to make it a new work, including the discoveries and researches of Crowe and Cavalcaselle, of Morelli, Milanesi, Bode, Lubke, Eugène Müntz, and all the other authorities of the day.

THE Society of Lady Artists will hold their exhibition of pictures for 1887 in the Drawing-room Gallery, Egyptian Hall, Piccadilly. The days for sending pictures are the first Friday and Saturday in March.

TO-DAY (Saturday) is appointed for the private view of an exhibition in the Fine-Art Society's rooms of drawings of "Petrarch's country" made by Mr. Fulleylove.

THE first opening of a picture exhibition this season occurred on Thursday of last week, when the public were admitted to the Salon Parisien, New Bond Street, where a number of pictures gathered under the auspices of Heer Jan van Beers, or in his name, are displayed with every possible advantage, or disadvantage (it is a matter of taste which term is right), of peculiar lighting, position, and accessorial arrangements. In some instances these arrangements are of a sensational description; in some others they are decidedly offensive. We prefer to say nothing of pictures which thus sin against the very rudiments of artistic principles. Many of the best were at the Salon this year; some of these have been already noticed in these columns, such as the 'Froid et Faim' of M. L. Deschamps; 'Madeleine,' by M. E. V. Prouve; 'Épisode des Dragoonades,' by M. J. Girardet; 'Entr'acte d'une Première,' by M. E. Dantan; 'Misère,' by M. N. Sicard; and 'Samson et Dalila,' by M. Blanchard. The 'Vivent les Gueux!' of Heer van Beers we remember to have seen at the Salon years ago. 'The Death of Jacques van Artevelde' we do not remember, and may therefore say that, apart from the taste for horrors—a taste which the artist, unfortunately, often displays—it undeniably illustrates a powerful conception, and is painted with exceptional force and skill. It is, therefore, a remarkable picture, which should not be overlooked.

MR. STANLEY LANE-POOLE has returned, after

a tour through Sweden, Finland, Russia, the Crimea, Constantinople, Smyrna, and home by Marseilles, undertaken in prosecution of numismatic researches, made with a view to his forthcoming 'Fasti Arabici.' He was especially successful at Stockholm and St. Petersburg, at both which places the authorities of the various museums gave him every possible facility and assistance. In Russia such facilities were afforded to him as we in England should not dream of allowing to any student, foreign or British, however well accredited.

We have to record the death, on the 13th inst., at Llandaff, in the sixty-ninth year of his age, of Mr. John Prichard, diocesan architect of Llandaff, who had a large share in the restoration of the cathedral of that city. He enjoyed a considerable practice in South Wales, and was a man of marked ability and good taste. In 1850 he published 'Views, Elevations, and Sections of Minster Lovell Church.'

THE Department of Prints and Drawings at the British Museum has lately acquired what is doubtless the largest and most nearly complete collection of toy-theatre prints, scenes, and characters in existence. It consists of nearly 2,000 examples, including the productions and publications of the once popular William West, of Wych Street, who, about 1825, is supposed to have originated this class of toys, in which our fathers and their children likewise took much delight. We think they must be of much earlier date. The pastime of colouring, arranging, cutting out, and mounting these toys, and making-believe to perform plays with them, seems to have almost entirely died out now, but they continued in vogue at least fifty years, and, when West's success was assured, they were published by several imitators of his enterprise, such as Jamison, Bailey, Marks, Layton, Park, Hebbert, Green, Hodgson, and Skelt. With Skelt, who flourished in the Minorities, and was suspected of being a Jew, the theatre-prints declined, and his characters do not exhibit either the vivacity of design or the elegant draughtsmanship which distinguished West in his prime. Stages in the development of the art of West are easily noticed in the long series which Mr. Colvin has been lucky enough to buy. The collection includes the favourite dramas entitled 'The Wild Boy' (Caspar Hauser?), 'Casco Bay,' 'La Perouse,' 'Guy Mannering,' 'The Broken Sword,' the world-renowned 'Miller and his Men,' and many more. 'The Miller and his Men' held possession of the stage much longer than any other of these works. Skelt did best, it was considered, in the tremendous explosion scene; but Marks and Hodgson ran him hard—at least it was thought so. 'The Maid of the Mill' and 'The Forty Thieves' were immensely popular; but as it was produced in almost every size by several publishers, there can be no doubt that 'The Miller and his Men' was the most lasting favourite of all the dramas. No other had so terrible a catastrophe, and Grindoff, who occupied the place of Satan in 'Paradise Lost,' was a man of incomparable vigour and atrocity. 'Blue Beard,' 'The Elephant of Siam,' 'Ivanhoe,' 'Korastikan,' 'Hyder Ali' (the subject of which obviously points to a much earlier period than 1825 as that of the introduction of these toys; Hyder Ali died in December, 1782), 'Black-Eyed Susan,' 'The Red Rover,' and 'The Pilot' were all mimic dramas in high esteem. If 'The Wild Boy' be Caspar Hauser, it would date about 1829. Among the two thousand examples are many characters and portraits on comparatively large scales, representing popular actors in their most attractive parts and with unchallengeable fidelity. Several of these larger publications it was the delight of youth to clothe with gorgeous silks and adorn with tinsel armour and weapons of gold and silver. The Keeper of the Prints has not yet, we believe, obtained any specimens of the now forgotten

art of tinselling. On toy-theatre prints see *Notes and Queries*, 4th S. xii. 463.

A CORRESPONDENT, advertising to our notice of W. S. Burton's remarkable picture of 'The Puritan' (see *Athenæum*, No. 3072, September 11th, p. 343, cols. 1 and 2), questions the statement that when the painting appeared at the Academy in 1856 its title was omitted in the first edition of the catalogue. Our correspondent asks how such a thing could possibly happen, when the Academy catalogues are, as a rule, wonderfully correct. It did happen, nevertheless, and, what is stranger, the name of the painter was omitted. Thus it came before the world with no description beyond the number 413. Of course this almost unprecedented omission was by some impatient spirits attributed to a dark and deadly conspiracy of the Academicians to suppress the name and fame of Burton, who, by the way, was trained in the schools of the Academy. The strangest point about the matter is that neither we nor any expert of whom we have inquired possess a copy of the catalogue with the blanks filled up. Doubtless others are more fortunate. Probably the omission was due to the descriptive label attached to the canvas having been lost during its journey to the Academy, while, pending further inquiries, the merit of the picture ensured it a good place on the line. In the same catalogue No. 107 has no title. In the catalogue of 1773 there was no No. 252. In 1845 a Landseer, No. 141, appeared without a title. 1856 was a remarkable Academy year. With 'The Puritan' were exhibited Stanfield's best picture 'Abandoned'; Windus's 'Burd Helen'; Landseer's 'Saved!'; Mr. Hook's 'The Passing Cloud' and 'Welcome, Bonnie Boat!'; Mr. Wallis's 'Chatterton'; Mr. Holman Hunt's 'The Scapegoat'; Sir J. Millais's 'Autumn Leaves,' 'L'Enfant du Régiment,' 'Peace Concluded,' and 'The Blind Girl'; Poole's 'Conspirators'; Sir F. Leighton's 'Triumph of Music'; and Mr. Hughes's 'April Love.' Of course the anonymous condition of 'The Puritan' provoked great attention. Mr. Agnew bought the picture from W. S. Burton and sold it to Mr. Wood, of Bodlondob.

THE architectural journals record the death on the 6th inst. of Mr. E. W. Godwin, "a brilliant, if somewhat eccentric character, who might, under happier circumstances, have become the first architect of his age." He was "a facile sketcher, a good draughtsman, with a quick eye for harmonious groupings and proportions; a clear writer, an antiquarian [sic] well versed in architecture, furniture, and costumes of all periods; a well-informed Shakespearean scholar, an excellent lecturer; as a setter of plays unsurpassed." We quote the *Building News*, with whose remarks we quite agree. Mr. Godwin was born at Bristol about 1825, and was articled to an architect in that city. He restored Dromore Castle and Castle Ashby. He designed the town halls of Northampton and Congleton; a house called Glenbergh Towers, co. Kerry; the Princess Louise's studio at Kensington; the Fine-Art Society's premises in New Bond Street; and many edifices of various kinds. He aided Mr. Wilson Barrett in putting 'Hamlet,' 'Claudian,' and other plays on the stage; and when Mr. Todhunter's 'Helena' was produced last spring, the scenery and costumes were designed by Mr. Godwin, who converted Hengler's Circus into a Greek theatre for the occasion. He also worked for the Pastoral Players.

MR. R. W. MACBETH, A.R.A., has just finished an etching of 'Bacchus and Ariadne' from the picture by Titian in the National Gallery; and Mr. A. H. Haig is now etching a plate of 'Limburch-on-the-Lahn' as a companion to his 'Mont St. Michel.'

H. W. writes:—

"The *Pungolo* contains a report, which may interest the readers of the *Athenæum*, of discoveries

recently made at Todi, on a famous Etruscan tomb. It is a work of the third century, and is towards the custom was is decorated many bronze articles found rare elegance importance. rhythm, a vase a balsamum buttons, girls salt-cellars, with gold impressed young man and a scorpion formed of hand on the head. ing from There are execution, acorn under pendants of pronouncement museum a tomb now

REVER on Wed should included from Mo panied only w cacy, sh vancing singing. Altho Mass is Choir, work 1 quarter culty a still on these c Leeds any d local di portan acquai come Havin piece, utmos possib direct was a perfor but t recor sion on G and d'am sente orga Sir A rous with what serv cour beir and Mar

recently made at Todi, not far from Perugia. At Todi, on a farm near the city, have been found some Etruscan tombs. Amongst these the most remarkable is a wooden coffin, which is referred to the third century before Christ. The grave is orientated, that is, it lies from east to west. The face is towards the west, a novelty, as the established custom was to place it towards the east. The coffin is decorated with six griffins' heads made of lead, many bronze bosses, and some objects in iron. The articles found in the grave, for quantity, variety, and rare elegance, give the discovery a character of rare importance. One can only note them. There are a rhyton, a vase in the form of a chalice, small plates, a balsamario, rings, chains, pendants, needles, buttons, girdles, other objects for domestic use, jugs, salt-cellers, perfume vases, &c.; an iron ring plated with gold with a shield almost oval, on which are impressed the nude figures of a young girl and a young man on foot in an elegant position; a dish, and a sacrificial patera in bronze. The handle is formed of a figure of Bacchus, which rests the left hand on the thigh, and raises the right as high as the head. It is clothed with a chlamys, which falling from the left shoulder envelopes the forearm. There are noted also two gold pendants of finest execution, with a head in the centre and a kind of acorn underneath; there are also small chains and pendants of the most delicate formation. They are pronounced to be similar to those existing in the museum at Perugia, and others found in the same tomb now in the British Museum."

MUSIC

THE WEEK.

LEEDS MUSICAL FESTIVAL.

REVERTING for a moment to the concert on Wednesday evening, October 13th, it should be mentioned that the second part included some of the most familiar numbers from Mozart's 'Idomeneo' and two unaccompanied part-songs, which were sung not only with precision, but with perfect delicacy, showing that the Leeds choir is advancing in the higher attributes of choral singing.

Although it is ten years since Bach's great Mass in B minor was revived by the Bach Choir, called into being for the purpose, the work had not been taken up in any other quarter, owing partly to its exceptional difficulty and also because the composer's music still only appeals to a cultured few. But these considerations have no weight at the Leeds Festival. The choir makes light of any difficulty, and experience proves that local amateurs are more attracted by important works with which they are not acquainted than by those which have become hackneyed by frequent repetition. Having decided to perform Bach's masterpiece, it was further agreed to show it the utmost respect by giving it as nearly as possible in accordance with the composer's directions. This, it will be remembered, was announced to be done at the centenary performance at the Albert Hall last year, but the promise was not fulfilled, as we recorded at the time. On the present occasion Messrs. Morrow and McGrath played on German trumpets of the long pattern, and Messrs. Lebon and Horton on oboi d'amore, but the corno di caccia was represented by the ordinary valve horn. The organ part, written by Mr. F. Cliffe under Sir Arthur Sullivan's supervision, was thoroughly judicious, and the Mass was given without any cuts. It is difficult to perceive what more could have been done to preserve the spirit of the original, though of course Bach never contemplated his work being performed by a body of eighty strings and 300 voices, nor, for that matter, was the Mass intended for the concert-room. We

must refer readers who desire to learn the history of this extraordinary composition to the very interesting and detailed account given in Spitta's biography. The performance at Leeds on Thursday was something to be remembered by those who were fortunate enough to hear it. It is characteristic of the Leeds choralists that the more arduous the work with which they have to deal the better account they give of themselves; and while it cannot be said that some of the quieter portions, such as the "Qui tollis," for example, were rendered either with perfect precision or in perfect tune, all the more elaborate choruses went with machinelike accuracy. Perhaps the most stupendous effort was the "Sanctus"; but the "Cum Sanctu Spiritu" and the "Et resurrexit" were also wonderful pieces of choral display. The solos are comparatively ungrateful, with the exception of the "Agnus Dei," of which Miss Damian, who is too seldom heard in oratorio, gave a very noble rendering, while the other numbers were most satisfactorily interpreted by Miss Anna Williams, Mr. Barton McGuckin, and Mr. Santley.

At the evening concert Dr. Villiers Stanford's choral work 'The Revenge' was the principal item of interest. It is somewhat strange that Tennyson's ballad had been overlooked by composers until now, as it seems to invite musical treatment, while the absorbing interest of the subject materially increases the chances of popular favour. However, Dr. Stanford has been first in the field, and has produced a work which will make his name known in regions where his more ambitious efforts, such as the 'Elegiac Ode' or 'The Three Holy Children,' could not hope to gain a footing. His duty in illustrating this record of British valour and endurance was clear enough, though it might have been overlooked. We have in England a national school of nautical music, of which Charles Dibdin was the most noteworthy exemplar, and the task in setting 'The Revenge' was to preserve the bold, straightforward, and homely style of the typical sea song, and to add thereto such elements of musicianly skill as should suffice to constitute a work of art. This Dr. Stanford has succeeded in accomplishing in the happiest manner. When Sir Richard Grenville or his men speak, either through the tenors or the basses, the phrases have a bluff, manly ring just suited to the words, while the orchestra illustrates the several episodes of the story in a style that is always graphic and at times original. The singular harmonies for the wind *pianissimo*, just before the unequal conflict commences, and the courtly three-four measure when Sir Richard is borne to the Spanish flagship, may be specially mentioned for their felicitous effect. That the work will be immensely popular with choral societies and the public there cannot be a shadow of a doubt. The performance was by no means up to the Leeds standard. The basses were splendid, but the tenors were comparatively feeble and uncertain. Later in the evening the choir recovered its balance, and the rendering of Mendelssohn's 'Walgurgis Night' was truly magnificent. In the tenor part of this work Mr. Iver McKay made a favourable impression. Beethoven's c minor Symphony completed the programme.

We now come to the consideration of the principal novelty of the festival, Dvorák's oratorio 'St. Ludmila,' which was produced under its composer's direction on Friday morning. This work had been awaited with the greatest interest and expectation as being his first in a branch of musical art which has ever been, and probably will continue to be, the most popular in this country. At the same time composers of oratorio are becoming hampered in their choice of subjects, Biblical stories being practically exhausted, while to take a theme outside the pages of Scripture is to be dependent on a librettist for its presentation in an effective shape. How greatly such a work can be injured by a clumsily constructed book is, unfortunately, apparent in the present instance. The story of Ludmila, or Ludmilla, wife of Borivoj, the first Duke of Bohemia, has, at any rate, an historical foundation. It was greatly due to her efforts that the country became Christianized about the commencement of the tenth century, and a monument representing her murder by Drahomira, her pagan daughter-in-law, may be seen in the cathedral at Prague. In the preface to the vocal score of Dvorák's work she is spoken of as the patron saint of Bohemia; but that honour is more generally accorded to St. John Nepomuc, who flourished more than four centuries later. It is impossible to agree with the criticism that a theme must necessarily be uninteresting to English auditors if it does not appeal to national sympathies. This would confine the range of subjects within very narrow limits, and a mere glance at the list of works which have gained public favour will be sufficient to disprove a statement very uncomplimentary to English art tastes. The book of 'St. Ludmila' is bad not because it is Bohemian, but because the author, Jaroslav Vrchlický, has not displayed an elementary knowledge of the method of laying out his material to advantage. The first ten numbers are taken up with a pagan festival in honour of spring. Alarm is then felt at the strange appearance of the Christian preacher Ivan, who shatters the idol Bába and addresses the people in solemn tones. Ludmila is at once impressed, and the people generally, though they exclaim, "Who is the man that he is left to live?" do not attempt to interfere with him, but express their utter bewilderment. In the second part Ludmila and her attendant Svatava seek out Ivan in the forest, whither also comes Borivoj on a hunting expedition. He is smitten with the maiden, and on condition that she will become his bride agrees to accept Christianity. The third part is wholly occupied with the baptismal ceremony of the pair and the mingled national and religious rejoicings of the people. The incidents, such as they are, are not presented in a dramatic shape, and the characterization is worse than *nil*, Borivoj being a most contemptible person, while Ludmila herself is little better than a shadow. Whether there is any literary merit in the original we do not know; but if there is it has been lost on its way through the German into English, for feeble lines have never been wedded to music than are to be found in this work. Of a large proportion it is difficult to make any sense whatever, and the grammar is sometimes as

incorrect as the meaning is obscure. We dwell upon these defects because if 'St. Ludmila' is not a lasting success the cause will be found here, and not in the music.

The first feeling of a musician on opening the score must be one of surprise at the plan and construction of the work. Wholly ignoring modern methods, in which the music is for the most part continuous, Dvorák has reverted to the style of a past age and divided his work into numbers, almost every one of which comes to a full close and is complete in itself. More than this, his style has undergone a similar modification in a backward direction, and we note the influence of some of the earlier masters, more particularly of Handel. It has been suggested that he set himself the task of imitating the Handelian manner simply to win favour with English audiences. This we do not for an instant believe. If a composer does not write as the spirit moves him his music must be worthless; and it is far more probable that Dvorák, with the impressionable nature of genius, has been influenced unconsciously by the works he has heard during his visits to England. Be the cause what it may, the fact remains that Handelian figures and cadences are very prevalent, more especially in the early part of the work, and that not a trace of the same can be discovered in his 'Stabat Mater.' But distinct reminiscences of other composers are also to be found. In the chorus "Blossoms, born of teeming spring time," the *scherso* of Beethoven's Ninth Symphony will recur to every listener; and the last section of the chorus "Now all gives way together" is clearly suggested by the introduction to the Seventh Symphony. The *finale* of the work is also Beethovenish to a high degree; and Ivan's air "Now also know" will recall Mendelssohn's "Is not his word like a fire?" These things cannot be denied; but surprising as it may seem they do not detract from the beauty and originality of the work. The hands may now and then be the hands of Esau, but the voice is always Jacob's voice. The true Dvorák shines through the veil he sometimes throws around himself, and there is scarcely a number which could have proceeded from another pen. To particularize, the chain of choruses in the first part literally teems with life, colour, and variety; the rhythm is always strong, the themes are full of character, and the harmonies rich and full. As usual, Dvorák takes a simple figure and absolutely exhausts its capabilities before he throws it aside. For instance, in the chorus "Hark, what can be the noise?" there is a little phrase suggestive of the missionary Ivan, which is repeated many scores of times, and reappears in the next chorus, "Who is the man?" in a modified form, and again, softened and subdued, in Ludmila's solo "O grant me." There is another figure which seems intended to convey the idea of the natural yearning for Divine enlightenment, and this is introduced in the peroration of the final chorus in the first part with a grand effect absolutely baffling description. This is the loftiest episode in the oratorio; but there are many other splendid points which we could indicate did space permit. In the airs Dvorák shows that his beautiful stream of melody is far from running dry. Lud-

mila's first solo is charming in its unaffected simplicity, and her second is even more expressive than the prayer in 'The Spectre's Bride.' The solos of Ivan are appropriately majestic, and his first utterance, "Give ear, ye people," is pervaded by a solemn beauty very telling in its way. The contralto and tenor airs are less remarkable; but mention must be made of a superb, though somewhat over-lengthy duet for soprano and tenor in the third part. 'St. Ludmila' is too long for ordinary performance, and the curtailments should be made in the second part, which is weaker than either the first or third. The interpretation at Leeds was, on the whole, magnificent. With the exception of one extremely difficult passage—p. 7 of the vocal score—the choruses were grandly sung, and the solos were, of course, perfectly safe in the hands of Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley. The audience could not fail to be impressed by the immense swing and vigour of the music, and the composer was the object of a very warm demonstration.

Mr. F. H. Hattersley, whose Concert Overture in *z* minor was performed on Friday evening, was the representative of local talent at this festival. He gained the Balfe Scholarship at the Royal Academy of Music, and is a clever young musician. His overture is a scholarly piece of work, though it shows overweening ambition in the employment of exceptional orchestral resources, and the *coda* displays considerable knowledge of effect. Higher praise it is impossible to bestow, as there is no evidence of individuality in the work. The programme likewise contained Schumann's Advent Hymn, by no means a favourable example of the composer's genius; and Mendelssohn's 'Scotch' Symphony, which received a memorable interpretation. We may take this opportunity of paying a tribute to the superb body of players under Sir Arthur Sullivan's command. Now that the Birmingham Festival orchestra is a thing of the past—though musicians hope for its re-establishment—the Leeds force must take the first place among associations of this kind in England. The remainder of Friday's concert was miscellaneous and does not call for remark.

The interest aroused by the other novelties of the week paled before that which was excited by the production of Sir Arthur Sullivan's cantata, 'The Golden Legend,' on Saturday morning. There is nothing surprising in this; the composer has gained the ear of the public to a degree not approached by any of his contemporaries, and, though musicians may lament his rare appearances in the higher regions of art, they cannot but gladly admit that he has done something to raise the standard of ballads and comic operas in this country. More gratifying is it to note that the composition of what are vulgarly known as "pot-boilers" has had no injurious effect upon his powers of invention. Not one of his earlier cantatas can compare with 'The Golden Legend' in abstract beauty or even in finish of workmanship. This is high praise, but we bestow it without the slightest hesitation. Our readers scarcely need to be reminded that Longfellow's drama has nothing whatever to do with the mediæval 'Legenda Aurea,' or 'Legends of the

Saints,' written by Jacobus de Voragine, of Genoa. Mr. Joseph Bennett, the librettist of the present work, might, had he pleased, have written his book from Longfellow's original, the story told by the Minnesinger Hartmann von der Aue; but the course he has pursued displays wisdom as well as modesty. Without the addition of a line of his own he has culled as much from the American poet's work as was requisite to make the story of Prince Henry and Elsie intelligible, arranging the same in six scenes, and adding thereto the prologue just as it stands, and a portion of the epilogue. The task has been accomplished with a masterly hand; one is not conscious either of redundancy or deficiency, the whole flowing smoothly on, and presenting an easy task to a composer willing to treat it in the modern artistic spirit—that is, without vain repetitions of words or formalism in the construction of movements. The prologue at once enchains the attention of the listener by its startling originality of contrivance. No one can object to the realism of employing a peal of bells in imitation of the Strasbourg chimes, as without them one important element of the scene would be wanting. The orchestral writing illustrating the storm is extremely vivid, and the composer's experience in ecclesiastical music stands him in good stead in the religious chorus, with organ accompaniment, "Nocte surgentes," which concludes the scene. The pervading quality of the music which follows is perfect refinement. Elsie is surrounded by a halo of tenderness; and the musician who assumes the part of an anatomist, and proceeds to dissect the score, discovers that the composer has for the most part gained his effects by the simplest possible means. There are exceptions, however, which prove the rule. Nothing could be more felicitous than the orchestral colouring when Lucifer displays the alluring but fatal alcohol, and again when Prince Henry describes the appearance of the sea at twilight. A good deal of cleverness is shown in the union of the pilgrim's chant with Lucifer's cynical comments, and the skilful avoidance of anything like imitation of the manner of Berlioz merits special commendation. Notwithstanding the simplicity of the framework generally, the pianoforte arrangement in the vocal score conveys scarcely any idea of the effect in performance, and this is not the least remarkable point in connexion with the work. That Sir Arthur Sullivan has hit upon the best possible method of illustrating his subject is certain, though it is not easy to account fully for the complete sense of satisfaction which his music produces. The impression upon the Leeds audience was overwhelming, thanks in part to a performance which was, on the whole, the best of the week. The choir had easy work, but it had an opportunity of showing its growing refinement in two unaccompanied pieces. The Leeds chorus of 1886 has not evinced the same uniform strength which characterized its predecessors, but in quality of tone and observance of light and shade there has been a distinct advance. The music of Elsie suited Madame Albani admirably, and Mr. Lloyd as the Prince and Madame Patey as Ursula were equally well suited. Mr. F. King did his

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best with the only ungrateful part in the work—that of Lucifer. 'The Golden Legend' was followed by the first part of 'St. Paul,' and in the evening 'Elijah' was given as an extra performance.

We have never had to chronicle a more successful festival than that of last week. The novelties were all of uncommon merit, and the performances—thanks in great measure to the increased energy of Sir Arthur Sullivan as a conductor—were, for the most part, superlatively fine. We understand that the financial results are as satisfactory as the artistic, so that the festival may be regarded as an all-round triumph.

Musical Gossip.

THE Crystal Palace Concerts were resumed last Saturday afternoon, when the programme mostly contained familiar items. Bennett's Overture to the 'Naiads' and Beethoven's First Symphony were excellently given by the orchestra under Mr. Mann's direction. Miss Fanny Davies gave a charming performance of Schumann's Concerto, and the characteristic and pleasing ballet music from Massenet's opera 'Le Cid' concluded the concert. The directors have issued a catalogue of the chief works performed at the Crystal Palace during the last thirty years. The total number amounts to 1,160, including 167 symphonies, suites, and similar works; 479 overtures, marches, and other smaller orchestral pieces; 382 instrumental solos, with and without orchestral accompaniment; and 132 oratorios, masses, and other choral works. The number of composers represented is 236, of whom 86 are German, 52 English, 33 French, 22 Italian, and the remaining 43 of various nationalities. Such a record as this is probably without parallel by any other concert-giving institution either in this country or on the Continent; and the directors have done well in publishing this catalogue, and thus reminding musicians of the obligations under which they lie to the Crystal Palace Concerts.

MR. DANNEBRECHT announces the seventeenth season of his Musical Evenings, which will be given on November 4th and 18th and December 2nd and 16th. The most important works promised are a new piano quintet by Dr. Stanford; Dr. Parry's Piano Quartet in A flat; Rheinberger's Sonata in C, for piano and violoncello; Brahms's Trio in E flat, for piano, violin, and horn; and a new piano quartet by Richard Strauss.

HERR BONAWITZ will give a "Cycle of Six Historical Harpsichord and Piano Recitals" at the Portman Rooms on Saturday afternoons, October 30th, November 20th, and December 11th, 1886, and January 15th, February 12th, and March 19th, 1887. The programmes are admirably selected.

JOHANNES BRAHMS has written a second sonata for piano and violin, which will be performed for the first time at one of Herr Hellmesberger's quartet concerts in Vienna during the coming winter.

M. PASDELOUP has decided to resume his Concerts Populaires at the Cirque d'Hiver, Paris, commencing on the 31st inst. They will now be given not weekly, as heretofore, but on the last Sunday of each month, for a period of six months.

A NEW operetta, 'Adam et Eve,' the music by M. Gaston Serpette, has been produced at the Théâtre des Nouveautés, Paris.

At the Vienna Opera-house the new opera 'Marfa,' by a composer who writes under the pseudonym of Hager, but who is in reality the Baron Hasslinger-Hassingen, is said to have completely failed.

THE orchestra of the Theatre Royal, Berlin,

gave its four hundredth symphonic concert on October 9th, when the programme was selected from the works of Beethoven, Taubert, Haydn, Mozart, and Mendelssohn.

DRAMA

The Merry Wives of Windsor. Edited, with Notes from the Collections of the late J. F. Stanford, by H. B. Wheatley. (Bell & Sons.)

It is not easy to guess what purpose is served by this new edition of the 'Merry Wives.' Its *raison d'être* would appear to be the publication of the late Mr. Stanford's contributions to Shakespearean criticism; yet with the exception of the appearance of his name in title-page and preface, and four casual mentions of him in the body of the work (p. xxxix of Introduction and pp. 133, 154, and 166 of Notes), where the opinions attributed to him do not give one a particularly high notion of his critical acumen, there is nothing to show that he had ever devoted an hour to the study of Shakespeare. The whole book is, or appears to be, Mr. Wheatley's. Indeed, as regards the most important part of it, the text of the play, he expressly assumes exclusive responsibility, "as Mr. Stanford had not paid any especial attention to this point." The Introduction also must certainly be Mr. Wheatley's; and as he has avowedly made the notes "as full as possible," and has not distinguished Mr. Stanford's share in them from his own, the whole responsibility for this part of the book also must necessarily rest with him. The great bulk of these notes, however, have done duty in a dozen previous editions; there is but little that is new, and nothing new of any importance.

Some novelties in the way of explanation no doubt there are, but they do not greatly commend themselves to our judgment. The notion, for instance, that Shallow's present of venison to Page must have been part of the deer that Falstaff poached, because Shallow speaks of it as having been "ill-killed," is decidedly novel; and it had never occurred to us that Falstaff after beating the keepers would have allowed them to carry off his deer. Another novelty of interpretation is the note on "Slice," l. i. 145. Nym's minatory innuendo to the slitting of weasands, we are told, has been explained—by whom is not stated—as equivalent to "cut or be off," but "is evidently an oath," and "Prof. Hales suggests that it may be a corruption of God's liche or body." The *naïveté* of this remark reminds one forcibly of the conclusion to Aubrey's famous account of the apparition that disappeared with a curious perfume and most melodious twang—"Mr. W. Lilly thinks it was a fairy."

In his Introduction Mr. Wheatley discusses on all matters connected with the play, but he seems content rather to hover round his subject than to discuss it exhaustively, seldom accepting or rejecting the conclusions of preceding editors with the decision which comes of original investigation or intimate knowledge. It is, indeed, sometimes difficult to make out whether he has arrived at a decision at all. Take, for instance, the question of the date of the play: he begins by telling his readers

(Introduction, p. x) that Ben Jonson's 'Every Man in his Humour,' acted in 1598, must have preceded the 'Merry Wives' if we date this in 1599; but that as it is possible to fix an earlier date for the 'Merry Wives,' it may have preceded 'Every Man.' It would be rash to dispute such a self-evident proposition as this, but it does not give much help, especially as the reader is neither told what the possible early date may be nor the reason for it. On p. xiii we learn that "now that the once popular notion as to the pirated quarto of 1602 having been a first sketch is generally given up, we can probably fix the period within the tolerably confined limit of the years 1599-1600." This seems somewhat of a *non sequitur*: the fact that the quarto is not a first sketch helps us to nothing more precise in the way of date than that the complete play was produced before 1602. Again, on p. xv it is stated that the supposed early date, 1592 or 1593, of the supposed first sketch, being set aside, "we have a range of about three years to choose from." This, again, is a *non sequitur*, and is even more confusing than the preceding one, for Mr. Wheatley does not say what three years they are from which we are to choose, and moreover this range of three years is inconsistent with the two years already fixed on. Then, again, Mr. Wheatley cannot make up his mind whether the 'Merry Wives' precedes or follows 'Henry V.' He sees some reason to think that it preceded 'Henry V.,' though he admits that this reason is not convincing; but if there is reason to believe that the 'Merry Wives' preceded 'Henry V.,' there can be no reason in giving as its probable date the years 1599-1600, for in that case it cannot have been later than the beginning of 1599, and may have been much earlier; at any rate, the year 1600 would be quite out of the count. Yet a little further on we are told that if we believe Sir Thomas Lucy to have been satirized as Shallow, and it is not easy to reject this tradition, then the play cannot be later than July, 1600, when Sir Thomas died; and by this Mr. Wheatley may mean that the play might have been produced in the beginning of that year. Dogmatism on matters of this kind is, of course, to be deprecated; but these inconclusive speculations are no good substitute for dogmatism.

In his revision of the text of the play Mr. Wheatley may be credited with a fair average success. He has, however, almost prevented its critical examination, no intimation of the changes he has made in it accompanying the text itself. His textual notes are hidden in the mass of illustrative and explanatory matter which comes at the end of the play, and they are not easily sorted out, nor when found are they always easily intelligible without reference to the original texts or to the Cambridge edition. A line or two at the foot of each page of text, showing in what respect it differed from the original, would have been of great assistance to the reader; as it is the text is deprived of almost all its value as a critical recension.

The book is most creditable to the publishers; for print and paper it is perfection, and it is daintily bound in vellum.

Dramatic Gossip.

THE new and revised edition of Dr. Schmidt's 'Shakespeare Lexicon' is nearly ready, and will be published early next month by Messrs. Williams & Norgate.

MR. W. L. COURTNEY intends to edit for the Oxford Historical Society a selection of the old academic plays performed during royal progresses and on other occasions in Oxford between 1500 and 1660.

MR. PINERO's new three-act comedy, 'The Hobby Horse,' will be produced to-night on the reopening of the St. James's Theatre. The management, which builds strong hopes upon the piece, plays it sooner than was originally intended.

MORNING performances, consisting respectively of 'The School for Scandal,' 'The Buzbody,' and 'The Rivals,' were given at the Gaiety on Monday, Tuesday, and Wednesday by the Vaughan-Conway Comedy Company, to the representations of which attention has of late frequently been directed.

MISS GRACE HAWTHORNE's debut in London took place on Thursday at the Olympic in 'The Governess.'

A MELODRAMA by Messrs. Conquest and Eaton, entitled 'Saved from the Streets; or, Waifs and Strays,' was produced on Monday at the Surrey Theatre, with Mr. Conquest in a prominent character.

'LOVE IN A MIST,' a new farcical comedy, is shortly to be given at a morning performance at the Gaiety.

A DRAMA by Mr. A. C. Calmour, which has been played successfully in Brighton, is shortly to be produced at the Strand at a morning performance.

'THE SCHOOLMISTRESS' has been given successfully in Toronto by the travelling company of Mrs. Cecil Clay (Miss Rosina Vokes), the departure of which for America was recently announced.

TO CORRESPONDENTS.—T. S.—C. A. S.—G. W. A.—P. R. A. S.—F. P.—J. B. A.—M. G.—received.
J. W.—Many thanks, but it is too late.
CLIO.—You had better apply to Mr. Quaritch.
No notice can be taken of anonymous communications.

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